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UNPUBLISHED CORRESPONDENCE OF  
DAVID GARRICK

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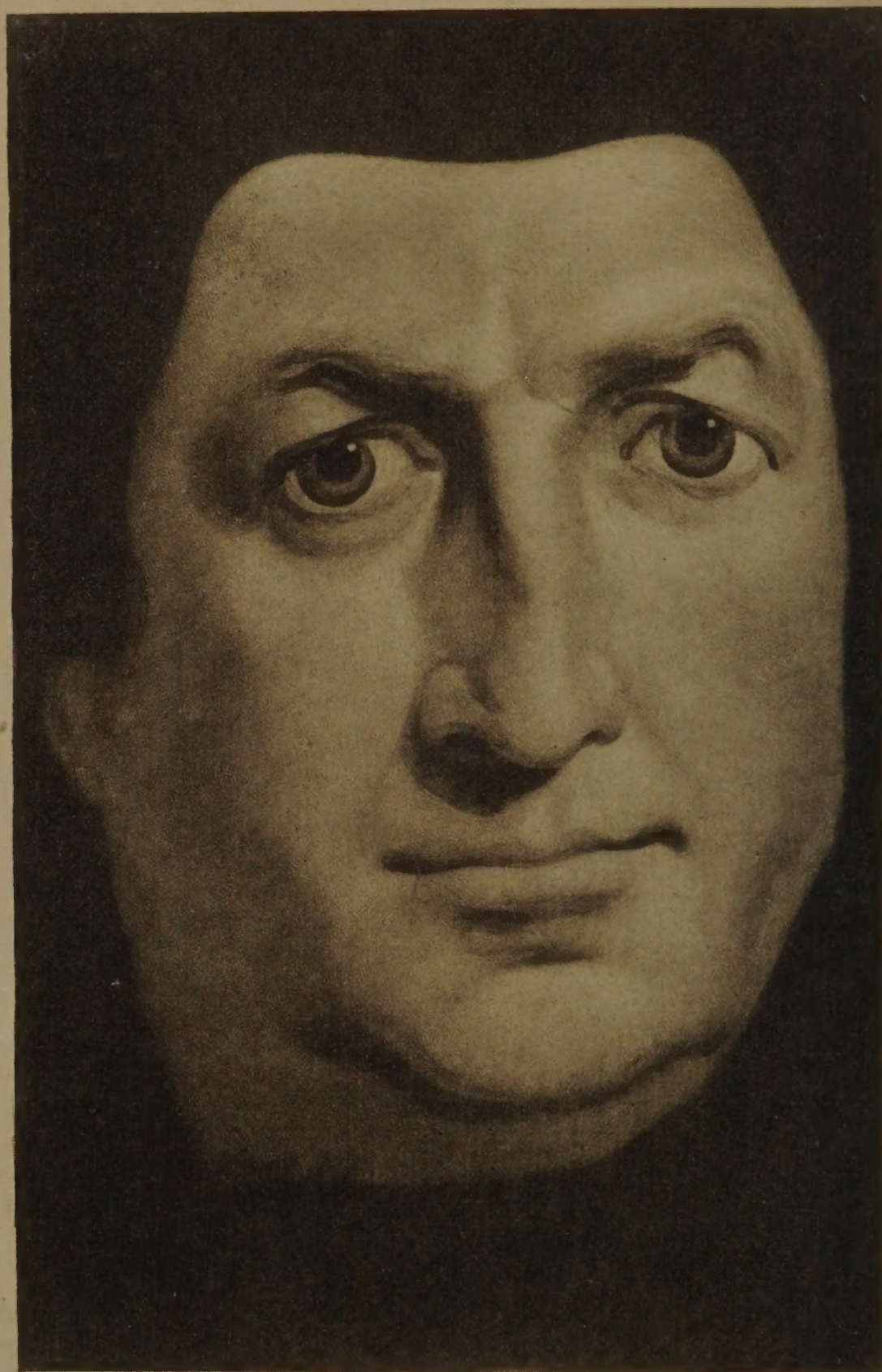












*Hamid*



SOME UNPUBLISHED CORRESPONDENCE

OF

*DAVID GARRICK*

EDITED BY

GEORGE PIERCE BAKER

PROFESSOR OF ENGLISH IN HARVARD UNIVERSITY

*WITH ILLUSTRATIONS.*



*BOSTON*

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1907



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MDCCCCVII



TO

J. H. LEIGH

WHOSE GENEROSITY

MAKES IT POSSIBLE TO SHARE

THESE LETTERS WITH THE PUBLIC

WHOSE COURTESY

HAS HEIGHTENED THE PLEASURE

OF EDITING THEM

THIS BOOK IS GRATEFULLY

DEDICATED







## PREFACE

IN June, 1899, a collection of some sixty-six letters and MSS. of David Garrick was offered for sale at Sotheby's Auction Rooms, London. The material had been collected by William Wright, a racing-man, who, having the fad of extra-illustrating, had gathered for that purpose this collection and many other letters, some of them not concerning Garrick. Nearly all the letters and MSS. of the set, and a number of others by Garrick offered at the same time, were bought by Mr. J. H. Leigh, owner of a rich collection of theatrical portraits and memorabilia. Originally it was his intention to use his purchases for extra-illustrating, but as soon as their unusual value became apparent, he decided to keep the letters and MSS. together, and, when urged to print them, very courteously put the collection at the disposal of the editor for such publication as he should think best. The letters interestingly fill gaps in Boaden's huge and inept PRIVATE CORRESPONDENCE OF DAVID GARRICK, make important corrections in the biographies of Garrick, and throw much light on the man himself. In this book some forty letters and MSS. are printed, all except two for the first time. Only parts of these two have before been reproduced. Of the remaining letters and MSS. in the Collection, but not here reprinted, two letters have already been printed by Boaden, and two bits of verse are already



*known; one letter concerns Garrick only indirectly, and the rest of the letters deal with unimportant business or social details.*

*Because eighteenth century taste was coarser and its speech franker than our taste and speech to-day, a few lines have been omitted. No attempt has been made to reproduce blots and erasures: otherwise the MSS. are duplicated as closely as the types permit. However, it is by no means always possible to be sure of Garrick's intended capitalization, punctuation, or meaning in the case of inadvertent omissions, for, as he often said, he wrote "always in a hurry."*

*The illustrations in this book are reproduced by permission of J. H. Leigh, Esq., the Fellows of the Royal College of Physicians, and the authorities of the Harvard College Library. For this generous co-operation the editor expresses his hearty thanks.*

*The editor will welcome information in regard to rare prints of Garrick and his friends and unpublished letters to or from him now in private collections.*



## ILLUSTRATIONS

### DAVID GARRICK . . . . . FRONTISPIECE

From a mezzotint of a cast of Garrick's face.  
 Scratched on the lower margin of the plate are the  
 words : 'Publis'd, April <sup>th</sup><sub>4</sub>, 1779 by R. E. Pine.'

### GARRICK AS RICHARD III . . . . . PAGE 4

From the original painting owned by J. H. Leigh,  
 Esq. On the picture is the following inscription in  
 red : 'Bardwell made this original in ye 1<sup>st</sup> year of  
 David's Reign.'

### GARRICK AS LORD CHALKSTONE IN HIS FARCE, 'LETHE' 8

Engraved by Gabriel Smith. The lower part of the  
 print, divided into three parts by vertical dotted lines,  
 contains these verses :

I

Well done old Boy ! — pshaw, damn the Gout !  
 The Chalkstones never fail ;  
 Thy Spirits, tho' thy Limbs give out,  
 Are brisk as bottled Ale.

2

Claret the languid Nerves renews ;  
 Champagne excites Desire ;  
 The Glass a pretty Girl can chuse ;  
 What more can Lord require ?

3

Let Grave ones preach up temp'rate Rules ;  
 They're Nonsense to the Great :  
 Such sober Maxims suit the Fools  
 Who're born to no Estate.



## 4

To save the Land, or Arts restore,  
 There Life let others waste[;]  
 Who cannot Game, and Drink, and Whore,  
 Is not ■ Peer of Taste.

## 5

Chalkstone! thy Rank thou truly know'st  
 The Nobleman I see!  
 And, Heav'n be prais'd! our Isle can boast,  
 Of many a Lord like Thee.

YOUNG MRS. GARRICK . . . . . PAGE 12

'From the Original Picture by Cath. Reid, [once] in the possession of S. Edwards, Esqr.' The Collection of Garrick Prints in the Harvard College Library contains this engraving in both the first and the second state. The first state, copied in this book, bears the statement: 'London Published June 4<sup>th</sup> 1802 by Anth<sup>y</sup>. Molteno, Printseller to Her Royal Highness the Duchess of York, N<sup>o</sup> 29, Pall Mall.' The second omits this but adds just below the picture: 'Engraved by W. P. Sherlock.'

PORTIONS OF THE MARRIAGE AGREEMENT . . . . . 16

From the original in the possession of J. H. Leigh, Esq.

M<sup>LLE</sup> VIOLETTE IN FANCY COSTUME . . . . . 20

From the painting in the Collection at the Shakespeare Memorial, Stratford-on-Avon. By permission of the Memorial Association.

GARRICK IN THE FIRST YEARS OF HIS SUCCESS . . . . . 24

This print is marked: 'Ar. Pond pinx. I. Wood Sculp. Publish'd by I. Wood Ap<sup>l</sup> 29<sup>th</sup> 1745. price 1s.'



# ILLUSTRATIONS

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## FACSIMILE OF THE PROPORTIONS OF GARRICK AND

QUINN . . . . . PAGE 30

By Hogarth. 'From the Original in the Collection of J. P. Kemble Esq<sup>r</sup>. Published by Longmans, Hurst, Rees, & Orme, Nov<sup>r</sup>. 1<sup>st</sup> 1808. T. Cook, sc.' This print may be found in the 'Graphic Works of W<sup>m</sup> Hogarth,' and in the 'Whole Works of W<sup>m</sup> Hogarth.'

## GARRICK AS RANGER IN HOADLEY'S 'THE SUSPICIOUS HUSBAND' . . . . .

36

This print is inscribed: 'T. Worlidge delin T. Lodge sculp Publish<sup>d</sup> according to Act of Parliament by M. A'

## GARRICK AS TANCRED IN JAMES THOMSON'S 'TANCRED AND SIGISMUNDA,' ACT I, SC. 4 . . . . .

40

On the print of this in the Collection of Garrick Prints in the Harvard College Library is written in pencil, 'T. Worlidge 1752.'

## GARRICK IN 1751 . . . . .

46

This print bears the statement 'Loitard [Jean Etienne Liotard] Pinx<sup>t</sup>. J. M[ac]Ardell Fecit. David Garrick, Esq<sup>r</sup>. Done from the Original Picture Painted at Paris London, Printed for Rob<sup>t</sup>. Sayer Map & Printseller N<sup>o</sup>. 53 Fleet St.'

## GARRICK AND HIS WIFE . . . . .

50

'W. Hogarth, Pinx<sup>t</sup>. H. Bourne, Sculp<sup>t</sup>. Garrick and His Wife From the Picture in the Royal Collection Publishers: P. & D. Colnaghi & Co.'

## GARRICK AS SIR JOHN BRUTE IN VANBRUGH'S 'THE PROVOKED WIFE,' ACT IV, SC. 1 . . . . .

56

This mezzotint (1768) is by Finlayson after the painting (1765) by Zoffany. From the collection of J. H. Leigh, Esq.



DR. CADOGAN . . . . . PAGE 64

From a portrait by R. E. Pine by kind permission of the Fellows of the Royal College of Physicians.

THE HANDWRITING OF GARRICK AND OF HIS WIFE . 70

From the originals in the possession of J. H. Leigh, Esq.

GARRICK *circa* 1760 . . . . . 74

'Thos Hudson pinxt Chas Spooner fecit. David Garrick Esqr. Printed for Robt Sayer, at the Golden Buck in Fleet St.' The Collection of Garrick Prints in the Harvard College Library shows this in three states. The first is reproduced in this book. The second and third use blacker and larger script for the legend, and have only 'Thos Hudson pinxt' at centre just below picture. Below the name they have, 'London printed for John Bowles & Son at the Block House in Cornhill,' for the second state, and for the third state, 'London printed for John Bowles at N<sup>o</sup>. 13 in Cornhill.'

HENRI LOUIS LE KAIN . . . . . 80

The print in the *Galerie Française* (1823) vol. III bears these words: 'Le Kain d'après un émail peint d'après nature, communiqué par M. le Kain fils. H. Grendon. Litta de Dumanne.'

GARRICK AS RICHARD III WITH NORFOLK, ACT V,  
SC. 3 . . . . . 88

Painted by Zoffany. From the original painting in the possession of J. H. Leigh, Esq.

FACIAL EXPRESSION OF GARRICK IN 'ROMEO' . 96

From an unsigned print in the Collection of Garrick Prints in the Harvard College Library.



'D. GARRICK, ACTEUR ANGLAIS' . . . PAGE 106

'C. N. Cochin filius delin. C. N. Cochin et N. Dupuis Sculpserunt.' Engraved *circa* 1767.

DAVID GARRICK . . . . . 112

From the original in the possession of J. H. Leigh, Esq. This portrait is attributed to Sir Nathaniel Dance Holland. Its peculiar pose is, however, explained by the so-called Gainsborough portrait of Garrick of which there is an etching as frontispiece of Joseph Knight's *David Garrick*. The portraits seem nearly identical and the so-called Gainsborough shows that the tipping of the figure to the right is because Garrick is resting his right elbow on his knee.

GARRICK AS LEON IN 'RULE A WIFE AND HAVE A WIFE' . . . . . 122

'R. Rushbrooke Esq<sup>r</sup> del Pollard and Jukes sculp.' at left and right of ovals. Each print bears the words: 'London: Publish'd March 30<sup>th</sup> 1786 by J. Cary Map and Print-seller, corner of Arundel Street.' The right hand picture adds 'Strand' at the end, omits the hyphen in 'Print-seller,' and places the 'th' above '30.'

GARRICK AS KING LEAR, ACT III, Sc. 5 . . . . . 128

'Done from the original Picture Cha<sup>s</sup> Spooner fecit Printed for Rob<sup>t</sup> Sayer at the Golden Buck in Fleet Street. Publish'd according to Act of Parliam<sup>t</sup> 1761.' The original picture was painted by B. Wilson.

GARRICK LATE IN LIFE . . . . . 134

This print is in two states in the Collection of Garrick Prints. The first has: 'T. Gainsborough pinxt J. Collyer sculp<sup>t</sup> David Garrick Esq<sup>r</sup> Published by G. Kearsly, N<sup>o</sup> 46 Fleet Street. 1 Nov<sup>r</sup> 1776.' The second places the following between the names of painter and engraver: 'Publish'd as the Act directs, 1 March 1779, by Fielding & Walker, N<sup>o</sup> 20 Pater-noster Row.'



## MRS. GARRICK AT 97 . . . PAGE 138

The print bears the inscription: 'Mrs Garrick.  
(taken Sept. 1820. Etat 97.) To His Royal Highness  
Prince Augustus Frederick, Duke of Sussex, K.G.  
&c. &c. &c. &c. This Plate is (with Permission)  
most respectfully inscribed. By His Royal Highnesses  
most dutiful, obliged & obedient Humble Servant,  
J. R. Cruikshank Published as the Act directs for the  
Proprietor by Messrs Colnaghi & Co Cockspur St Oct.  
1822.'



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## THE MAN AND HIS FRIENDS

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# SOME UNPUBLISHED CORRESPONDENCE OF DAVID GARRICK

## I

### *The Man and his Friends*

THAT young man never had his equal, and never will," cried critical Alexander Pope on first seeing David Garrick act. Certainly the success of this young man of twenty-five was phenomenal. When he had had no more experience of the stage than one or two half-surreptitious London performances and a brief summer season at Ipswich, he made his London début at Goodman's Fields Theatre, hitherto unsuccessful and three or four miles from the fashionable centre of the town. How could he hope that his acting should at once set the town astir? Yet that is what his Richard III, first acted October 19, 1741, did. His insight, honest methods, his humor, his power — in a word his genius — were more and more steadily acclaimed as the season advanced. His second year of acting found him at Drury Lane, a favorite of the best, intellectually and socially, in London. By the autumn of 1747 he had become one of the managers of Drury Lane; by 1752, when he first crossed to the Continent for a vacation, he had become personally known to the artistic world of Paris. In brief, from 1741 till his death in January,



1779, honored and even sincerely mourned, he was one of the foremost figures of his time.

He was, too, one of the busiest, for not only must he act his many parts each season, — sometimes as many as a hundred, — watch over the business interests of Drury Lane, train young actors and actresses, sit for innumerable portraits, thread his way through a maze of social obligations, and read the piles of MS. plays submitted to him, but he chose to tinker many of these plays as well as to write plays of his own, and to turn out much occasional verse, — not merely prologues and epilogues, but epigrams and congratulatory or controversial stanzas. In addition, in those days when each man wrote his own letters, he was a voluminous correspondent. In the Victoria and Albert Museum is a collection of some twenty-two hundred letters to and from Garrick, and these can be but a part of his correspondence, for poor indeed is the collection of autographs which has not something of his.

So varied were his powers, so mercurial was his temperament that he has been a difficult subject for his biographers, and the portrait of him acceptable to a critical yet sympathetic student of his time remains to be drawn. One of his biographers, Joseph Knight, says of him in closing his *Life*, “A curiously complex, interesting and diversified character is that of Garrick. Fully to bring it before the world might have taxed his own powers of exposition.” Naturally, as a result



of this complexity, many in his own day and since have failed to understand him; naturally, too, his great success made him intense enemies. Consequently he was not only directly vilified, but more insidiously attacked with the anecdote which told, not what his enemies knew to be true, but what they wished to have believed true. As a man he was, of course, said to be jealous, parsimonious, a toady to rank and title; as a manager uninterested in the development of the drama as drama, arrogating to himself all the best lines, hard to his actors, etc.,—in fact he was declared guilty of the whole list of sins charged up by enemies against the popular actor or actress. These accusations against Garrick the letters of the Leigh Collection do much to refute.

Before Garrick settled down to his life-work, he restlessly considered several means of winning his livelihood. The chief plan was the establishment in 1737, with his brother Peter, of a wine business. David was to manage the London end, in Durham Yard, and Peter the business at Lichfield, the home of the Garricks. The Yard was near Drury Lane, and the associations were those most likely to foster the love of the theatre which showed as early as the age of ten, when, with a company of his playmates, he gave Farquhar's *Recruiting Officer*. Fitzgerald reports<sup>1</sup> that Garrick said all that kept him from

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<sup>1</sup> *Life of Garrick*, I, 40, Percy Fitzgerald.



going on the stage was the pain he knew the step would mean to his mother. If, as all of his biographers except the latest, Mrs. Parsons,<sup>1</sup> report, she died very shortly after her husband, in 1737–38, this could not have been the only check, for the final step did not come till 1741. Really, Garrick's mother died some three weeks after the date of the following letter with its solicitous inquiry for her health. It is significant that the following spring shows Garrick producing the rough draft of his farce *Lethe*, and acting at St. John's Gate in Fielding's *Mock Doctor* and a burlesque of *Julius Cæsar*; and that the following summer brings his Ipswich experience.

The words, "I should be glad of some orders," of the last line of the postscript show that there was another incentive besides an instinct for the stage to force Garrick into acting.

Sep<sup>br</sup> y<sup>e</sup> 4<sup>th</sup> 1740.

DEAR PETER.

I have receiv'd Giffard's<sup>2</sup> Note safe, & he returns his Thanks & will pay you y<sup>e</sup> Expences You have been at when he sees you. M<sup>r</sup> Hassell's shew'd me Yesterday a Letter from his Father wherein he mentions his having pa[id]<sup>3</sup> You y<sup>e</sup> Money I lay'd down for him, if It is pay'd I must desire you to Send Me up a Bill asoon as

---

<sup>1</sup> *Garrick and his Circle*, Parsons, p. 18.

<sup>2</sup> Probably Henry Giffard, manager of Goodman's Fields Theatre, for whose benefit Garrick's *Lethe*, in its first form, had been given at Drury Lane, April 15, 1740.

<sup>3</sup> Here as in the other places marked by [ ] the MS. is torn.











possible, For Cash is rather Low & Brounker<sup>1</sup> wants his Money, pray let me have It asoon as possible. I am very uneasy till you send Me a particular Acc't of my Mother; I hear by Severall hands she is in great Danger, pray my Duty, & I desire nothing may be conceal'd from Me. Doctor James is come to Town for good & all, I [hope] he 'll do very well. pray My Services [to Mr.] Nadal's<sup>2</sup> Family, Love & Services to Brothers & Sisters & believe me

Dear Peter

Y<sup>rs</sup>. sincerely

D. GARRICK.

[At top of opposite page is written]

The Ale I have receiv'd safe. y<sup>e</sup> Carriage came in all to about 11 shillings I believe I will<sup>3</sup> prove good.

I should be glad of some Orders.

Much mystery surrounds the origin of Eva Maria Violette, whom Garrick married on June 22, 1749. One story<sup>4</sup> says she was "the daughter of the Earl of Burlington and a young Italian lady of position, after whose death in Florence she was compelled to take to the stage as a dancer for a livelihood. Her father had, it

<sup>1</sup> A friend of the family, especially of Mrs. Garrick.

<sup>2</sup> Possibly Sadal?

<sup>3</sup> Probably this is *It will*, for *t* and *w* seem to be run together.

<sup>4</sup> *David Garrick*, p. 123, J. Knight.



is said, looked with care after her education, but the money he forwarded for her use had been misapplied by his agents. As a means of getting her near him, he used his influence to secure her a London engagement, and then induced his legitimate daughter, subsequently the Duchess of Devonshire, to accept her as a companion." Another story<sup>1</sup> "represents her as the daughter of a Viennese citizen, called Veigel, a name for which, at the request of Maria Theresa, she substituted that of Violette, the name of Veigel being a *patois* corruption of Veilchen, a violet. She was, however, unfortunate enough to attract the eye of the Emperor, and was hurriedly dispatched to England out of his way." What is certain is that she was so skilled a dancer on her arrival in London in 1746 that Walpole speaks of her as the finest in the world; that she became the fashion; that she was admitted to the best houses; and that the Burlingtons especially patronized her, Lady Burlington waiting for her in the wings when she was on. The story goes that Mlle. Violette saw Garrick act and fell so desperately in love with him that she became ill. The doctor summoned discovered the real situation, and, putting the case as a matter of life and death, won the reluctant consent of Lady Burlington, who had designed to make a titled alliance for the girl. Clearly we have here the germ

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<sup>1</sup> *David Garrick*, p. 123, J. Knight.



of the story which in various languages has been given dramatic presentation, and is best known as Robertson's *David Garrick*. Whatever the beginning of the affair, Garrick pressed his suit with ardor, some accounts asserting that once he even disguised himself in woman's clothes in order to elude the watchfulness of Lady Burlington. That he was much in love is shown not only by the letter which follows, but by all the many years of perfect companionship which ensued. The letter certainly proves that Garrick had no memories of serious opposition — *pace* the biographers — from Lady Burlington, and that she was so well satisfied with the match that she evidently had been addressing him as *gendre* and *beau-fils*. Probably these terms are not to be taken too seriously, or they will go far to establish the relationship alleged between the Violette and Lord Burlington. The letter certainly favors in its “our Mother at Vienna” the Viennese origin. It is a particularly characteristic letter of Garrick in his gayer mood, and shows how thoroughly he could put himself into his writing.

*Merton Aug<sup>st</sup> 3<sup>d</sup>*

I had this Day the Hon<sup>r</sup> of your Lady ship's Letter, dated from Londesburgh,<sup>1</sup> which is the first I have been favour'd with, or at least that has come to my hand. I

---

<sup>1</sup> For eight hundred years the seat of the Clifford family (Lord Burlington's) in the East Riding of Yorkshire.



am affraid *that* from Chatsworth<sup>1</sup> is miscarried if it was directed to y<sup>e</sup> Porter at Burlington House. I am sorry your Lad<sup>p</sup> makes no mention of a Letter of Mine w<sup>th</sup> M<sup>r</sup> Moore's Verses;<sup>2</sup> it is something very Extraordinary to have two Letters lost in the space of a Week — what Answer can I possibly make to the Words, *being troublesome, & too importunate?*; this surely is so like Irony, that were I not well acquainted with your Lad<sup>p</sup>'s goodness & Disposition, I should feel it much; Your Desire Madam of receiving News from Us, & about Us, cannot possibly equal our Joy & Pride in sending it: to give my Reasons for this Assertion I know would not be agreeable to y<sup>r</sup> Lad<sup>p</sup> & tho *You* are too apt to forget such things as I hint at, yet I hope *We* shall always have Grace enough to remember 'Em. I shall be very carefull for yfuture how I declare My Sentime[nts] of some certain Persons, & tho I have a right from Every principle of Morality, & by y<sup>e</sup> Laws of Gratu[de], yet my heart shall burst rather than overf[low] & Give offence — yet sure I may be permitted to transcribe a part of a Letter I receiv'd last week upon this Subject — A most worthy friend of Mine sent me his Congratulations upon my Marria[ge] & desir'd to know whether Your

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<sup>1</sup> Property of the Duke of Devonshire, who married one of Lord Burlington's daughters.

<sup>2</sup> Edward Moore's *An Ode to David Garrick on the Talk of the Town*, 1749. Rumor said that these verses on Garrick's marriage were inspired by him to ward off possible unfavorable comment.











Lady<sup>p</sup> was for, or against Me: in his Reply to my answer, he hath these Words; (w<sup>ch</sup> I set down most faithfully) ‘I am not at all surpriz’d at Lady B—’s great and generous Behaviour to you; for I have a List in my heart (I am sorry I cannot say it is a long one) of those who, I imagine to have great Souls, and her her [*sic*] Lady<sup>p</sup> (tho I have not y<sup>e</sup> honour of knowing her personally,) stands very high in that List.’ You see Madam tho I am forbid to open my own Mouth on this Subject, I can speak from those of other People, which will be almost as troublesome; with this difference indeed, that I can bring proofs positive, of what they hold in Supposition only. Since I must not indulge Myself as I ought, & would do, upon this favourite topick, I hope I may have recourse to another, which is, that of praising Myself, *who, I myself (as Benedick says) will bear Witness is praise worthy* in this particular; I am so truly sensible of Every honour & Favour conferr’d upon Me, that even My Wife (belov’d as She is) cannot *In-gross* my Heart & thoughts: when we are alone, (which we think our happiest Moments) Your L<sup>p</sup> comes as naturally in our Conversation, as our Words: this is y<sup>e</sup> time we speak the Language of our hearts, & no Wonder that *You* make the chief part of our Conversation. I own I have some vanity, & when it is so deliciously fed with *Gendre & beau fils*, how is it possible to confine it in decent bounds? I know who must answer for y<sup>e</sup> Consequences I have taken care of y<sup>e</sup> Lett<sup>r</sup> to M<sup>r</sup>



Keith, & I will likewise take care that our Mother at Vienna (for whom I have the greatest tenderness) shall be made happy with regard to her Daughter; did she know my thoughts, she would be very Easy; but as it is very natural for her to have apprehensions, so I shall look upon it as my Duty to quiet 'em, as soon as possible: I love & regar[d] Every Body that belongs to her, & I flatter Myself that they will have Nothing to be sorry for, but the Loss of her, which (I can feel) must be no small Matter of Concern to 'Em. — The Gardiner sent us a Pine Apple & Melon Yesterday; the first we made a present of, to our good Neighbour, M<sup>r</sup> Metcalf; we are very happy in his Acquaintan[ce] M<sup>r</sup> Blyth<sup>1</sup> din'd with us some Days ago, & a very civil sensible Man he is, & without Priesthood & Bigottry[;] he seems pleas'd that Martin<sup>2</sup> has left us, he did not like her, & gave us his reasons; he would have been much oblig'd to Lord Burlington for some Franks —

There is a very odd Story goes about of the Miss Draxes<sup>3</sup> (I don't know how to spell y<sup>e</sup> name) at Greenwich, & some young Gentlemen; the Family is in great disorder about it; it makes a great Noise in Town, & I am affraid (tho very unaccountable) that it is not merely

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<sup>1</sup> The Rev. Mr. Blythe had performed the second marriage service, — Mrs. Garrick was a Catholic, — at the chapel of the Portuguese Embassy.

<sup>2</sup> A maid, formerly Lady Burlington's.

<sup>3</sup> This unusual name recurs in 1771 as "Mrs. Drax" in *The Bath Picture*, M. P. Andrews. See W. F. Rae's *Sheridan*, I, 141.



Report. Does not your Lad<sup>p</sup> perceive what Lengths I run from your Indulgence to Me? not content with four full Sides of Scribble, I am beginning a fifth! & where my Impertinence will end I cannot guess; The Family of ye *Allets* won't try your Patience half so much as I shall; I have had a full Description of 'em from a very good Painter, & most sincerely wish it was in my Power to Ease you of such an intolerable Tax upon y<sup>r</sup> Goodnature—

Your Lad<sup>p</sup> knows by this, that we have receiv'd your two last Letters from Londesburgh; they came to us this Morn<sup>g</sup>. at Breakfast, I could heartily wish you had seen the Sudden Change of our Faces, & of the whole Œconomy of y<sup>e</sup> Tea Table—What we *think* was then to be *seen*, which surpasses Every thing we can *Say*! till we had read our Letters, & Each had read the Other's, more than once, the Breakfast was at a Stand! M<sup>r</sup> Maud's<sup>1</sup> best Green cool'd in y<sup>e</sup> Cups, the Two Slices of Bread & Butter, (round the Loaf, and proportionably thick) which are cut & Eaten by Madam Garrick Every Morning, lay neglected & forgot! M<sup>r</sup> George<sup>2</sup> who had been out shooting & ready to Eat his Fingers, sat with his Mouth open: till finding no probability of our returning soon to what he lik'd better, feloniously purloined one of the Lady's Slices, which occasion'd such a Battle,

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<sup>1</sup> Well-known tea merchant. Tea was at this time still a fashionable luxury.

<sup>2</sup> George Garrick, David's younger brother.



that had not I interpos'd, poor George's head & the China had Suffer'd—however, as we have very little Malice among us, Matters are reconcil'd, & y<sup>e</sup> family is at peace.

You see Madam what danger there is in *overcharging us with Joy*, (as Shakespear terms it); we are transported with *one* Letter, & out of our Wits at two—I cannot think the Miscarriage of that to Me about y<sup>e</sup> Verses, is owing to any Neglect at Burlington house, I am affraid It was very *awkwardly* put in at Chatsworth; I live in some hopes to see it yet, tho it is a *tedious Letter* I will very good natur'dly take *the trouble* of reading it. I beg you would keep y<sup>e</sup> Verses, & I Wish I knew y<sup>r</sup> opinion of 'em; they are much admir'd in Town by the beaux Esprits. the same Gentleman (M<sup>r</sup> Moore) has sent M<sup>rs</sup> Garrick his *Fables for the female Sex*, very finely bound indeed, & in the first leaf are these four Lines to her!

TO M<sup>rs</sup> GARRICK

*Fine Binding! and but little in 't!*  
*No matter, 't is a Friend in print:*  
*The Cover's only for your View,*  
*The Inside cannot tutor You.*

I hope by this time the hurt receiv'd by the Two Accidents is well over; I have some fear for my Lord's Foot, & we all felt for your Lady<sup>p's</sup> Eyelid—let my advice be follow'd, & It will hinder such Accidents for the











future.—If your Lad<sup>p</sup> would amuse Yourself with a *Pen*, instead of a *Gun*, there would arise no Danger to yourself, & much Benefit to others, and if M<sup>r</sup>. John Peters will be so kind to help his Memory by cutting of his Hair, or M<sup>r</sup>. Knowlton will be so good to give his opinion of things himself, My Lord may live Many Years longer, & Numbers be the better for it.<sup>1</sup>

I am glad y<sup>r</sup>. Lad<sup>p</sup>. approves of our Excuses to Lord & Lady Cobham, we have had other Invitations, & upon our not accepting th[em] we are told, Nothing but Chiswick will go down, & upon My Word they are in the right: we were going the other Night in Imagination to Londesburgh, & a Sweet Journey we had, *My Lady* was very near Desiring to make it real, but such Objections arose, that we were oblig'd to See It, only in the *Mind's Eye*. your Lady<sup>p</sup> mentions in *her* Lett[<sup>r</sup>.] something about M<sup>r</sup>. Paysant & y<sup>e</sup> Gazette, I rec'd no Such Lett<sup>r</sup>. or Order, & Suppose it was Sent in the Unfortunate packet from Chatsworth — Now for some News of very little Consequence — My Lord Radnor plagu'd our hearts to dine with him, we at last agreed (for we hate to dine from home) & he had invited the Parson's Wife to meet M<sup>rs</sup>. Garrick — but such a Dinner so dress'd & so serv'd up in unscour'd Pewter, we never Saw; the Wine was worse, but made some-

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<sup>1</sup> Apparently Lord and Lady Burlington had been injured by the unexpected discharge of a gun which John Peters had declared unloaded, when Mr. Knowlton referred the question to him.



what better by the dead flies; in Short, we were soon both sick & unsatisfy'd; & we rattled the one horse chair home as fast as we could, where we recruited our Spirits again, with a clean Cloth, two roasted Pigeons, and the best currant Pye in y<sup>e</sup> Kingdom, the county of York excepted.<sup>1</sup> However My Lord was Extreemly civil, & mighty obliging in *his* way — There is a Report which is believ'd by Many, that Lord Granville is got into the Ministry — your L<sup>p</sup> will see by y<sup>e</sup> Enclos'd Prints, that a Much greater Man<sup>2</sup> is attack'd upon his amours, — the little Savoyard Girl was certainly in y<sup>e</sup> forest: & it is confidently affirm'd, that she refus'd some Offers; she tells the Story & grinds her Musick for half a Crown in the purlieus of Cov<sup>t</sup> Garden — The other Print, is a second & more Accurate Description of Miss C—'s dress;<sup>3</sup> some say laughingly, that this is publish'd by herself to vindicate her Decency from false Imputations; the Gentleman talking to her in y<sup>e</sup> Domino, may be known by his Hat — what shall I now Say, for Sending y<sup>r</sup> Lad<sup>p</sup> such an incoherent Medley, such an unconnected illwritten Jumble of trifles; to return your

<sup>1</sup> Excepted because Lady Burlington was staying at Londesburgh in Yorkshire.

<sup>2</sup> George II?

<sup>3</sup> Miss Elizabeth Chudleigh, afterwards the infamous Duchess of Kingston. Walpole writes of her at this masquerade, in April, 1749, "Miss Chudleigh was Iphigenia, but so naked that you would have taken her for Andromeda." *Letters of Horace Walpole*, Yonge, I, 108. The King paid her marked attention on this occasion.



Lad<sup>p</sup>. Counters<sup>1</sup> for Sterling is no great Proof of my Modesty — I pay w<sup>t</sup> I have, & am happy they Will be receiv'd — I would write My Lett<sup>rs</sup>. better, but a lame thumb, & a natural Carelessness hinder Me—however I shall be contented if through all this, your Lad<sup>p</sup> sees, what I really am,

Your most Dutifull

& Gratefull Servant

D. GARRICK.

At the time of the marriage it was reported that the settlement was £10,000, the Burlingtons providing six and Garrick four. Fitzgerald<sup>2</sup> notes that Mr. Carr, Garrick's solicitor, "seemed to say that Mrs. Garrick denied ever receiving money from the Burlingtons, adding that she had only the interest of £6000, which was paid to her by the Duke of Devonshire." His son married a daughter of Lady Burlington, so that the Duke might naturally have been a trustee for the settlement. "It would seem probable, therefore, that the money came from Germany, furnished by the same high interest which had sent her to England." The marriage settlement in the Leigh Collection throws needed light<sup>3</sup>

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<sup>1</sup> Imitation coin.

<sup>2</sup> *Life of Garrick*, P. Fitzgerald, I, 241, and second note.

<sup>3</sup> THIS INDENTURE QUADRUPARTITE made the twentieth day of June in the twenty third year of the reign of our Sovereign Lord George the Second King of Great Britain France and Ireland, Defender of the



on these conflicting guesses. It shows that though Garrick settled £10,000 on Mrs. Garrick, Lady Bur-

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Faith and so forth and in the Year of Our Lord One thousand seven hundred and forty nine BETWEEN David Garrick of the parish of Saint Paul Covent Garden in the County of Middlesex Esquire of the first part Eva Maria Violette of Chiswick in the said County of Middlesex Spinster of the second part Anthony Thomas Abdy of Lincolns Inn in the said County of Middlesex Esquire and Samuel Sharp Citizen and Surgeon of London of the third part and the Right Honourable Dorothy Countess of Burlington of the fourth part WHEREAS a Marriage is intended to be shortly had and solemnized between the said David Garrick and Eva Maria Violette AND WHEREAS the said Countess of Burlington hath to the good liking of the said David Garrick secured to him his Executors Administrators or Assigns the sum of five thousand pounds as for and towards the Marriage portion of the said Eva Maria Violette his intended Wife NOW THIS INDENTURE WITNESSETH that in consideration of the said intended Marriage and of the said Marriage portion of the said Eva Maria Violette so secured to him the said David Garrick his Executors Administrators or Assigns by the said Countess and for and towards making a suitable provision for the said Eva Maria Violette in case she shall happen to survive him and for the child or children of the said intended Marriage if any such shall be the said David Garrick DOTH hereby for himself his heirs executors and Administrators covenant promise and agree to and with the said Anthony Thomas Abdy and Samuel Sharp their executors and Administrators that in case the said intended marriage shall take effect he the said David Garrick in his lifetime or his executors or Administrators within six Kallendar months next after his decease shall and will well and truly pay or cause to be paid to the said Anthony Thomas Abdy and Samuel Sharp or to such Trustees for the time being as are hereinafter mentioned the sum of Ten thousand pounds of lawfull money of Great Britain to be by them immediately upon receipt thereof invested in the purchase of such Government or other public Stocks or securities as the said David Garrick his Executors or Administrators shall direct or approve of in the names of them the said Trustees for the time being upon the trusts and to and for the uses intents and purposes hereinafter mentioned and declared of and concerning the same AND also that he the said David Garrick shall and will during the joint lives of them the said David Garrick and Eva Maria his intended wife well and











lington had previously secured to him £5000 as Mrs. Garrick's wedding portion.

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truly pay or cause to be paid unto the said Anthony Thomas Abdy and Samuel Sharp or to such Trustees for the time being as are hereinafter mentioned the yearly sum of Seventy pounds on the Feast Days of the Nativity of Our Lord Christ and of the Nativity of Saint John the Baptist in every year by even and equal portions the first of the said payments to begin and be made upon the Feast Day of the Nativity of Our Lord Christ which shall happen next after the solemnization of the said intended marriage such yearly sum of Seventy pounds to be from time to time by them the said Trustees for the time being paid applyed and disposed of to the proper hands of the said Eva Maria Violette for her own private sole and separte use or to such person or persons and to and for such uses intents and purposes as she the said Eva Maria Violette shall from time to time by any writing under her hand without her said husband nominate direct or appoint AND it is hereby declared and agreed by and between all the said parties to these presents that the said sum of ten thousand pounds when paid as aforesaid and the said Government or other publick Stocks or securities as soon as the same shall be purchased therewith shall be and remain vested in them the said Trustees thereof for the time being upon the Trusts and to and for the uses intents and purposes and under and subject to the provisoes conditions and limitations and Agreements hereinafter mentioned expressed and declared of and concerning the same that is to say UPON TRUST that they the said Trustees for the time being do and shall well and truly pay or cause to be paid unto the said David Garrick and his Assigns from time to time for and during the term of his natural life (in case he shall have paid the said ten thousand pounds to them the said Trustees in his lifetime) all the clear dividends Interest profits and proceed of the said Stocks and securities which shall have been purchased therewith or permit him the said David Garrick or his Assigns to receive the same during his life to and for his and their own use and benefit and from and after his decease in case the said Eva Maria Violette shall happen to survive him UPON TRUST that they the said Trustees for the time being do and shall well and truly pay or cause to be paid unto the said Eva Maria Violette and her Assigns from time to time for and during the term of her natural life all the dividends Interest profits and proceed of the said Stocks and Securities or permit her the said Eva Maria Violette or her Assigns to receive the



Not long after the early triumphs, Garrick began to figure among the literary men of the time. In the follow-

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same during her life to and for her and their own use and benefit and from and after the decease of the Survivor of them the said David Garrick and Eva Maria Violette in case there shall then be living one or more child or children of the said intended marriage UPON TRUST that they the said Trustees for the time being shall and do from time to time apply and dispose of all and every the growing Dividends Interest profits and proceed of the said Stocks and Securities for and towards the maintenance and education of such child or children until such child or children being a Son or sons shall respectively attain the age of twenty one years or being a daughter or daughters shall respectively attain the said age or be married which shall first happen and that in such manner and (if more than one child then in such proportions as the said David Garrick by any writing under his hand and Seal attested by two or more credible witnesses or by his last Will and Testament in writing to be by him signed in the presence of the like number of credible witnesses shall direct or appoint and in default of such direction or Appointment then equally amongst them the said children share and share alike AND ALSO upon further Trust that they the said Trustees for the time being shall and do transferr or dispose of the said Capital Stocks and securities to such child or children being a Son or Sons when he or they shall respectively attain the said Age of twenty one years or being a daughter or daughters when she or they shall respectively attain the said age or be married which shall first happen and that in such shares and proportions if more than one such son shall attain his said age or more than one such daughter shall attain her said age or be married as the said David Garrick by such writing or last Will as aforesaid attested as aforesaid shall direct or appoint AND in default of such direction or appointment then equally to and amongst them the said children so respectively of age or married as aforesaid share and share alike BUT in case any such child or children shall so respectively come of age or be married as aforesaid in the lifetime of them the said David Garrick and Eva Maria Violette or of either of them then the share and proportion of such child or children respectively of and in the said Capital Stocks or Securities shall be respectively transferred to him her or them within three Kalendar Months next after the decease of the Survivor of them the said David Garrick and Eva Marie Violette and IN CASE there shall happen to be no child



ing letter to Samuel Richardson, acknowledging the present of the first three volumes of *Clarissa Harlowe*,

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of the said intended marriage or there being one or more such child or children each and every of them shall happen to dye before his her or their respective share or shares shall become transferrable to him her or them as aforesaid then upon further Trust that they the said Trustees for the time being shall and do immediately after the decease of the said Eva Maria Violette and such failure of issue of the said intended Marriage as aforesaid the said Trustees costs and charges in and about the execution of the Trusts aforesaid being first fully paid and satisfied assign transferr and dispose of the said Capital Stocks and Securities unto the said David Garrick his Executors Administrators or Assigns to and for his and their own use and benefit or as he or they shall in that behalf direct or appoint PROVIDED ALWAYS and it is hereby declared and agreed by and between all the said parties to these presents that in case the said sum of ten thousand pounds or any part thereof shall be paid to or vested in them the said Anthony Thomas Abdy and Samuel Sharp or any of the said Trustees for the time being in the lifetime of the said David Garrick and Eva Maria his intended Wife then and in such case it shall and may be lawfull to and for such Trustees for the time being from time to time during the said joint lives to pay apply and dispose of the interest and proceed of the said sum of ten thousand pounds or of so much thereof as shall so have been paid to or vested in them the said Trustees respectively in pursuance of these presents or the Dividends profits and proceed of the said stocks or Securities when purchased in the first place in or towards payment or satisfaction of the said yearly sum of seventy pounds so by the said David Garrick hereinbefore covenanted to be paid to them for the purposes aforesaid anything hereinbefore contained to the contrary thereof in any wise notwithstanding PROVIDED ALSO and it is hereby further declared and agreed by and between all the said parties to these presents that in case the said Anthony Thomas Abdy and Samuel Sharp or either of them shall die or be desirous to quit and be discharged of and from the trusts aforesaid at any time or times before the same shall be fully executed and performed then and in any such case it shall and may be lawfull to and for the said David Garrick and Eva Maria his intended Wife or the Survivor of them or the Executors or Administrators of such Survivor by any Writing or Writings under their his or her respective hands and Seals attested by two or more credible Wit-



Garrick's phrase is so ambiguous at the opening of the third paragraph that he seems to be thanking the

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nesses to nominate substitute or appoint any other person or persons to be Trustee or Trustees for the purposes aforesaid in the place and stead of them the said Anthony Thomas Abdy and Samuel Sharp or such of them as shall so die or be desirous to quit and be discharged of and from the said Trusts and so from time to time and as often as there shall be the like occasion to nominate substitute or appoint any other person or persons to be ■ Trustee or Trustees in manner and for the purposes aforesaid in the place and stead of any such present or succeeding Trustee or Trustees and that if any new Trustee or Trustees shall be nominated or appointed as aforesaid before<sup>1</sup> as the said sum of Ten thousand pounds shall be payable and paid by the said David Garrick his Heirs Executors or Administrators pursuant to his said Covenant hereinbefore in that behalf contained then and in that case the said sum of ten thousand pounds shall be payable and paid to such persons as shall at the time of such payment be the Trustees thereof in pursuance and by virtue of these presents and In case such new Trustee or Trustees shall be nominated or appointed as aforesaid after such time as the said sum of ten thousand pounds shall have been paid pursuant to the said Covenant and invested in such Stocks and Securities as aforesaid then and so often the said Stocks and securities or so much thereof as shall not have been applyed or disposed of in pursuance of these presents shall with all convenient speed be assigned and transferred so and in such manner as that the same shall be legally and effectually vested in the surviving or continuing Trustee and in such new Trustee and that every such new Trustee shall and may in all things act in the management and execution of the said Trusts hereby created or declared of and concerning the said sum of ten thousand pounds or such of them as shall then remain to be executed and performed as fully and effectually as if he had been originally in and by these Presents expressly named and appointed a Trustee for such purpose anything hereinbefore contained to the contrary thereof in any wise notwithstanding AND it is hereby further declared and agreed by and between all the said parties to these Presents that all and every person and persons to whom the said Trustees for the time being shall sell and transfer all or any part of the said Stocks and Securities so to be vested in them the said Trustees respectively and the respective

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■ MS. illegible.











author for some compliment paid him in the third volume of the novel, but as none appears in it, he must mean merely to thank Richardson for the compliment which the present means.

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exors admors and assigns of such respective purchaser and purchasers shall and may upon payment of the purchase money to be contracted for unto the said Trustees for the time being hold and enjoy the said Stocks and Securities or such parts thereof as shall be so sold and transferred to him and them respectively freed and discharged of and from all and every the uses trusts charges provisoes and incumbrances herein or hereby limited or declared of or concerning the same and the receipt or receipts of them the said Trustees for the time being under their respective hands shall from time to time effectually discharge the said purchaser or purchasers from all such sum or sums of money as shall in such receipt or receipts be expressed or contained and no such purchaser or purchasers shall be answerable or accountable for any loss misapplication or nonapplication of the said purchase money or any part thereof AND it is hereby further declared and agreed and the true intent and meaning of these Presents and of all the said parties thereto is that the said Anthony Thomas Abdy and Samuel Sharp and all and every such new Trustee and Trustees as shall be hereafter nominated and appointed in pursuance of these Presents and their several Executors Administrators and assigns or any of them shall not be answerable or accomptable for more of the moneys to be received by virtue of these Presents than what each of them respectively shall actually receive nor shall be any wise subject or liable to answer for the acts receipts neglects or defaults of each other in the execution of the said Trusts but each of them only for his own acts receipts and willfull defaults nor shall they or any of them be answerable for or chargeable with any unavoidable loss which shall or may happen of or in any of the said trust moneys Stocks or securities AND LASTLY that they the said Anthony Thomas Abdy and Samuel Sharp and all and every such new Trustee and Trustees as shall hereafter be nominated and appointed in pursuance of these Presents and their several Executors Administrators and Assigns and each and every of them shall and may in the first place deduct and retain out of the moneys which shall come to their respective hands on account or by means of all or any of the trusts hereby reposed and vested in them all such sum or sums of



The letter is especially interesting for its evidence of one weakness from which no apologist can probably free Garrick, his morbid self-consciousness that kept him throughout his life far too alert for what the world might think or say of his actions. But, after all, that is the price which nearly every actor must pay for his endowment of double consciousness, the one creating, the other ever critically guiding by instinct and by closest observation of effects produced on the public.

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money costs charges expenses and damages as they shall respectively pay expend sustain or be put unto for or by reason or means of the said trusts or any of them. IN WITNESS whereof the said parties to these presents have hereunto interchangeably set their hands and seals the day and year first above written.

(Signed)

David Garrick  
Eva Maria Violette  
Anty Thos Abdy  
Sam<sup>l</sup> Sharp  
Dorothy Burlington

Sealed and Delivered (being first duly Stampd) in the presence of

(Signed)

John Paterson  
Sam<sup>l</sup> Standring

MEMORANDUM that before the execution of the within Indenture It was agreed by and between the parties thereto that the within named Eva Maria Viollette from and after her marriage with the within named David Garrick and notwithstanding thereof all & singular the Jewells and ornaments of her person which she now hath or which hereafter shall be presented to her shall keep possess and enjoy to and for her own sole and separte use for ever no wise subject to the debts power or comptroll of her said intended husband nor in case of his death before her to be deemed assetts of his personal Estate

(Signed) David Garrick

Witness

(Signed) John Paterson  
“ Sam<sup>l</sup> Standring



*Monday Dec<sup>r</sup> 12<sup>th</sup> 1748*

DEAR SIR.

Give me leave to return you my thanks for the three Vol<sup>s</sup> of Clarissa, & to confess to you how asham'd & sorry I am, that I have not seen you for so long a time.

I would not have you imagine, I am so sillily ceremonious, to insist upon seeing you first in King's Street: I hate such formal doings; nor indeed am I so little Self interested to debar Myself the Pleasure of seeing You because You are too indolent to come to Me—

The honour you have done Me (& I do most sincerely think it a great one) in y<sup>r</sup> last Volume, has flatter'd me extreamly; and had not a Visit from Me immedeately [on] the Receipt of Your present, appear'd m[ore] the Effect of your favours, than my Friendship I had seen you last Week; but as I ha[ve] now kept from you a decent time, I will wait upon you soon to thank you i[n] Person for your last good Offices to Me

I am

Dear Sir

Y<sup>r</sup>. most Obedient

humble Serva[nt]

D. GARRICK

Early in 1766 Samuel Foote, probably the cleverest mimic of his day, met with an accident which seemed at



first likely to incapacitate him as an actor. Visiting at Lord Mexborough's with the Duke of York and a party of men of rank, he foolishly boasted that he could ride as well as most men he had known. Of course he was given a chance to show his skill and on a particularly mettlesome horse of the Duke's. It promptly threw him with such violence as to fracture one of his legs in two places, and amputation became necessary. Later he became so expert with his cork leg that it in no way interfered with his career.

Though at the time of the accident Foote was manager of the Little Theatre in the Haymarket, formerly he had been a member of the Drury Lane company. There he had learned that his bludgeon wit could make Garrick acutely miserable, and had often delighted to make him writhe. Indeed, it is to him that we owe most of the stories of Garrick's stinginess. Nevertheless, when Foote met with the accident, Garrick at once wrote in the kindest manner, saying: "Should you be prevented from pursuing any plan for the theatre, I am wholly at your service, and will labour in your vineyard for you, in any capacity, till you are able to do it so much better for yourself." And he signs himself, "with warmest wishes for your recovery, Your most sincere friend and humble servant."<sup>1</sup> Foote's answer to this seems to have brought

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<sup>1</sup> *Private Correspondence*, I, 221-22. A lost letter of Garrick should evidently stand between Foote's letter of February 26, printed in Boaden, and his letter printed above.











another kind letter from Garrick, for Foote writes this very friendly reply on March 2, 1766. Yet Dr. Kenrick, the most diabolical of Garrick's detractors, dared in some verses to make Garrick refer to this very accident thus:

“Curse on his horse! One leg, but one to break.”

*Mch 2.*

DEAR SIR

Before I had the favor of yours I had discovered the Blunder with regard to My Letter<sup>1</sup> it is transmitted to you by this Post. Davie's<sup>2</sup> Letter was a noble present indeed, pray can you conceive what he means by the necessity he now supposes me under of growing speedily rich. if one could suspect so grave sententious and respectable a Character of the Vice of Punning I should imagine his insinuation to be that now I have but one leg it wont be so easy for me to run out, but here perhaps like Warburton on Shakespear I have found out a meaning the Author never had.<sup>3</sup>

I was ever of opinion that you would find the Bath Waters a Specific. Sir Francis Delaval and Lady Deb

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<sup>1</sup> Probably sent to another correspondent, for Foote as a postscript to his letter to Garrick of February 26 complained: “I fancy my man has made a horrid blunder, by inclosing to you a letter for Mr. Holland.” Boaden, I, 222.

<sup>2</sup> Thomas Davies, the publisher and, later, the biographer of Garrick.

<sup>3</sup> Bishop Warburton's edition of Shakespeare appeared in 1747. “His emendations were generally marked by audacious and gratuitous quibbling.”



Stanhope<sup>1</sup> are particularly happy that you have Chosen this time, for say they Cannon park is between the two Roads to Bath, Andover, and Newberry, to Bagshot Basing Stoke Overton then four Miles to Cannon Park where you dine and lye then six Miles to Newberry<sup>2</sup> and so on I wont tell you what my Wishes are upon this Occasion nor indeed any body here, for ever since I have been ill they have refusd Me every one thing that I have lik'd, I thank you for your Comedy<sup>3</sup> Lady Stanhope has seen it and is Charmd, but I am determind not to look at a line, till I am quite out of Pain.

You will have this Letter by Cap<sup>t</sup> Millbank who is calld to Town by an Appointment in Pye's Squadron<sup>4</sup> for the West Indies, I think I am something better than when I wrote you my last tho I have not been free from Pain one minute since my Cruel Misfortune, nor slept a Wink without the Assistance of Laudanum. the People below expect to see you on Wednesday — you must allow<sup>for</sup> and indeed almost decypher my Letters,

<sup>1</sup> Sister of Sir Francis Delaval.

<sup>2</sup> From the map it would seem that Foote gives, confusingly, directions as to the road to Cannon Park, meaning: the two roads to Bath were via Andover and via Newberry; Garrick was to come by way of Bagshot, Basingstoke, and Overton (the Andover road); must turn off at Overton to Cannon Park; and after his visit should strike up to the other road via Newberry.

<sup>3</sup> *The Clandestine Marriage*, Colman and Garrick.

<sup>4</sup> Sir Thomas Pye was made vice-admiral of the blue squadron in 1762. From 1766–1769 he was commander-in-chief of the Leeward Islands.



but then consider my Dear Sir thirty days upon my Back: &c &c &c. I assure <sup>you</sup> it is with great difficulty, and many shifts I am obliged to make to be able to scribble at all. little Derrick<sup>1</sup> will give the Etiquet of the Bath, and be exceedingly useful. . . . I am quite exhausted, God Bless you Sir

SAM<sup>LE</sup>. FOOTE

Cannon Park, Mar 2<sup>d</sup>

Between September, 1763, and April, 1765, Garrick was on the Continent, where, especially in Paris, his reception was a triumph. "Actors, dramatists, artists, were all carried away by his vivacity and charm. A record of his friends is a mere list of the celebrities of Paris." What is more remarkable is that later Garrick, even in his very busy life, managed to keep up many of the friendships made at this time, writing in fluent, if not always perfect, French to his friends. Among these friends was Prévile, of the Théâtre Français, of whom Garrick wrote from Paris in 1765 with almost unqualified enthusiasm. "He is rather a little man but well made; of a fair complexion, and looks remarkably neat upon the stage. . . . His face is very round, and his features when unanimated by his *vis comica*, have no marks of drollery. He is, though one of the most spirited comedians I ever saw, *by nature* of a grave cast of mind;

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<sup>1</sup> Samuel Derrick, from 1761 to 1768 master of ceremonies at Bath. He filled a like position at Tunbridge Wells.



and . . . he is a man of parts independent of the stage, and understands his profession thoroughly. . . . It is no small honour to Prévile to say that he is always out of his sphere when he is out of nature. However, play what he will, he has such a peculiar pleasantry, that it must be agreeable to the generality of spectators. No comedian ever had a more happy manner in saying little things, but made capital by his comic power and excellence in pantomime — his genius never appears more to advantage, than when the author leaves him to shift for himself; it is then Prévile supplies the poet's deficiencies, and will throw a truth and brilliancy into his character, which the author never imagined. In short, he is not what may be called a mere *local* actor, whose talents can only give pleasure at Paris; his comic powers are felt equally by Frenchmen and strangers: and as there are particular virtues which constitute a man a citizen of the world, so there are comic talents, such as those of Prévile, which make him a comedian of the world.”<sup>1</sup> The incident referred to by Garrick in the opening paragraph has often been told to illustrate his care for detail: “Returning on horseback with Prévile from the Bois de Boulogne, Garrick said: ‘Let us both imitate drunkenness.’ This was done while passing through the village of Passy. Not a word was spoken, but the village emptied itself, to see two intoxicated

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<sup>1</sup> *Private Correspondence*, Boaden, I, 187-88.



cavaliers. Young folk derided them, women cried out for fear they would fall from their horses, and old men shrugged their shoulders in pity, or burst into laughter, according to their temperaments.

“‘How have I acquitted myself, O Master?’ said Préville, as they issued from the village. ‘Well, very well,’ said Garrick; ‘but you were not drunk in your legs.’”

*Londres Janvier 7<sup>e</sup> 1775*

Ne m’avez vous pas oublié cher Compagnon en ivresse? n’avez vous pas oublié nos expéditions romanesques sur les boulevards, quand les tailleurs de pierre devenoient plus pierre que leurs ouvrages En admiration de nos folies? — si je suis Encore Assez heureux d’avoir une place dans votre memoire permettez moi de vous recommander le fils de mon Ami particulier, pour avoir le plaisir de voir le grand favori de Theatre dans son propre Caractere.

Aije assez d’interest avec vous, de vous solliciter pour votre permission et amitié de vous voir tems en tems sur le theatre? — si en retour, vous voulez m’envoyez une demi douzaine de vos amis les portes de teatre royal de Drury Lane, et de ma maison seront aussi ouverts que mes bras de les recevoir — faites mille et mille complimens a Madame votre femme de la part de Mad<sup>e</sup>



Garrick et de son Mari—je suis avec le plus grande  
considération pour vos talens rares, et vraiment drama-  
tiques

votre tres humble

Excusez je vous prie      Serviteur et ami

que jaye envoyè mes regards      D. GARRICK.

(et services) dans le plus mauvais français.

Hannah More once said of Garrick: "I suppose he had more what we may call particular friends than any man in England." One of the perfect friendships to which Garrick could look back as his life closed was that of thirty years with the Rev. John Hoadley. A group of six letters by Garrick to Hoadley in the Leigh Collection show that in 1746 it was still in the stage of "Dear Sir" at the beginning of the letters. Four of these six letters antedate the first of many letters by Dr. Hoadley printed in Boaden, and all are of interest. John Hoadley and Benjamin were sons of Bishop Hoadley, the famous controversialist, who is more than once mentioned in the letters as "The Bishop." Both the sons had a strong liking for the stage. Benjamin's *The Suspicious Husband* is often ranked with Cibber's *Provoked Husband*, Colman and Garrick's *Clandestine Marriage*, Goldsmith's *She Stoops to Conquer*, and Sheridan's *School for Scandal*, as the five significant comedies of the eighteenth century. John's fondness for things theatrical lasted with his life, and his letters are always full of







The Picture from whence the Print in question  
was taken, was Painted from Mr Garrick big  
of the life, & was sold for two Hundred pounds  
on account of its likeness which was the reason  
it was call'd Mr Garrick in the Character  
of Richard the 3<sup>d</sup> — & not any body else

To Mr J

to be left at the  
Post office at Norwich.

~~W. J.~~





Oct 21 1786

If the exact Figure of M<sup>r</sup> Quin, were to be reduced to the size of the print of M<sup>r</sup> Garrick it would seem to be the shortest man of the two, because M<sup>r</sup> Garrick is of a taller proportion  
examples



If these figures be cou'd down to 4 to 5 feet buttons  
it would show that it is a skel which represents the  
tallest man

Yours V<sup>t</sup> H







suggestions for new plays or adaptations of old ones. It is said, so great was his fondness for plays, that no visitors could be long in his house without an urgent request to act in something. When Sir Walter Scott applied the name Rigdum Funnidos, a courtier in Henry Carey's farce *Crononhotonthologos*, to Ballantyne the publisher, he described him as "a quick, active, intrepid little fellow, full of fun, merriment all over, and humorous mimicry." Garrick had evidently much the same picture in mind in applying the name, in the first of the following letters, to John Hoadley, for his letters to Garrick show that the description fitted him. The delightful combination in him of hard sense and sentiment is admirably shown by the following from his last letter to the actor, dated February 22, 1776. "I hear the Poet Laureate [Whitehead] has lately offered you a comedy, which you refused. I suppose, duller as he grows older. I hear it had great merit, but you did not care to hazard it; particularly objecting to a character as unnatural, of a man who marries for love, and afterward wants to get rid of his wife. I take for granted his management had made it unnatural; for there cannot be a character more in nature or more frequent. It is seldom that men who marry for love have much more in their eye than the *person* of the lady, which is not foundation strong enough for a very lasting superstructure—or the opposition he meets with commonly from parents, etc. makes him more obstinate and resolved



to carry on the siege—or, etc. You will say I write this with no very good grace when I tell you, yesterday (Ashwednesday poor Ben's<sup>1</sup> birth-day too) we two poor souls had been married forty years, and agreed we would do the same the next morning. And yet I think I married for love, as I never heard of fortune's being concerned in the matter.''' Hoadley died some three weeks later, on the sixteenth of March.

Year in, year out, he watched with affectionate interest Garrick's career, sending him cordial, intimate letters constantly. Not even unfavorable comment on his plays, the rock on which many a pleasant relationship for Garrick split, made him waver for an instant in his loyalty. The first of their letters in the Leigh Collection shows Garrick in boyishly exuberant anticipation of a visit to the country home of Hoadley, at Alresford, Hampshire. From the succeeding two letters, dated in 1746 and referring to the visit as just past, the first clearly belongs to 1746.

DEAR SIR,

I receiv'd y<sup>r</sup>. Wellcome & Letter with y<sup>e</sup> Pleasure Every thing from you will allways give Me—

Your Invitation to Old Alresford I most cordially Accept of, & the little-ingenious *Garrick*, with the ingenious little *Hogarth*, will take the opportunity of the

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<sup>1</sup> *Private Correspondence*, Boaden, II, 139.



plump Doctor's<sup>1</sup> being with you, to get upon a Horse-block, mount a pair of Quadrupeds (or One if it carries double) & hie away to the Rev'd Rigdum Funnidos at y<sup>e</sup> Aforesaid Old Alresford, there to be as Merry, facetious Mad & Nonsensical, as Liberty, Property & Old October can make 'Em! huzza! I shall settle the whole Affair with y<sup>r</sup>. Brother tomorrow & shall wait his Motions: I am in raptures at the Party! huzza again Boys! shan't I come with my Doctor? Yes; he gives me the potions & the Motions? Shall I loose my Priest? my Sir John? no, he gives me the proverbs & the No verbs.<sup>2</sup> My cares are over, & I must laugh with you: your French Cook is safe & sound & shall come with Me; but pray let us have no Kickshaws. Nothing but laugh & plumb pudding for

Y<sup>r</sup>. Sincere Friend

& Merry humble Servant

D. GARRICK.

from the Barber's Shop<sup>3</sup>

up two pair of stairs this — Day of July

I am oblig'd to you for y<sup>r</sup> Wishes

& prayers, but pray let us

have some Beef & pudding when we come to see you.

<sup>1</sup> Dr. Benjamin Hoadley.

<sup>2</sup> Garrick is paraphrasing the Host in *The Merry Wives*, III, 1.

<sup>3</sup> The periwig-maker's shop in James Street, Covent Garden, where Garrick lodged.



DEAR SIR.

Give me leave (tho late) to return you my Thanks for y<sup>r</sup>. most Elegant & Friendly Reception of me at Alresford; I could likewise say much to M<sup>rs</sup> Hoadley up on y<sup>e</sup> same Occasion, but I am sure she hates Ceremony, & would rather choose I should hold my Tongue than make Speeches; however, this let me say, I never was happier in My Life or so desirous to continue so, but the Time may come again & then—oh ye Gods! Raganjaw<sup>1</sup> meets with Universal Applause among my Friends; I have dedicated it to my Friend Windham<sup>2</sup> (the Prince of Blackguards) Y<sup>e</sup> Dedication is Short & you shall see it at our next Meeting—What are you about? I was thinking if George Barnwell was alter'd in some places & the Scene you mention'd introduc'd I could make some figure in that Character; what think you Sir? could you amuse y<sup>r</sup>self that way, or spend y<sup>r</sup> Time better upon another Plan? I beg you would invoke y<sup>r</sup>. Tragic Muse, & bring the produce of your Amour in y<sup>r</sup>. Pocket—don't dare to look me in y<sup>e</sup> face without a Couple of Acts at least, & keep it a secret from Every body but Myself: Oh we will brood o'er it at my Lodgings & *lay our heads together!* I had y<sup>e</sup> Pleasure of y<sup>e</sup> Doctor's Company to

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<sup>1</sup> Apparently not extant.

<sup>2</sup> Sir Charles Wyndham, second Earl of Egremont, a man of inordinate pride. Walpole declared him unable to tell the truth.



supper at My Lodgings the Night before I set out for this Place; we talk'd about Ranger,<sup>1</sup> but whether he will appear next Winter or Sleep for ever in y<sup>e</sup> Scritoire,<sup>2</sup> is not yet determin'd: tis pity faith — I am drinking the Waters <sup>Here</sup><sup>3</sup> as an Anti-Scorbutick — the Place is very dull, & I shall return soon to Town: When are we to see you there? leave y<sup>r</sup>. Sermons at Home & think of Me. I am studying Veranes in Theodosius, there is something very moving in y<sup>e</sup> Character, but such a Mixture of Madness & Absurdity was never Serv'd up, upon y<sup>e</sup> Stage before, except by y<sup>e</sup> same incomprehensible Nat Lee: I have been looking into Philaster or Love lies a Bleeding; there is good stuff; but y<sup>e</sup> Intrigue between Megra & Pharamond, upon w<sup>ch</sup> y<sup>e</sup> Whole turns, is very indecent & requires great alterations —

But more of these things when I see you in y<sup>e</sup> mean [time] with my best Compliments to M<sup>rs</sup> Hoadly

I am

Most Sincerely

Y<sup>r</sup>. very humb<sup>e</sup>

Servant

Aug<sup>st</sup>. 19. 1746.

D. GARRICK —

<sup>1</sup> The chief character in Dr. Benjamin Hoadley's *The Suspicious Husband*, first produced in 1747.

<sup>2</sup> MS. nearly illegible.

<sup>3</sup> Cheltenham, as the next letter shows.



*Newberry Sept<sup>br</sup> y<sup>e</sup>. 14<sup>th</sup> 1746.*

DEAR SIR

I am sorry My inadvertency<sup>1</sup> caus'd you so much trouble to find out where I was; but you see I have mended that fault in this & will endeavour for the future to give you the Place where, & Time When—I expect to return to London in a few Days, & then I will send you my opinion of the Story of Edgar<sup>2</sup> & what Intelligence I can get about Aaron Hill's Performance:<sup>3</sup> I am glad to hear you have dock'd & alter'd *Cymbeline*<sup>4</sup> & beg you will send it up immediately directed for Me, at my Lodgings in James Street Cov<sup>t</sup> Garden; You will give me great Pleasure & may do me Service by it; so I shall forbear to urge any Stronger Arguments in my favour—what Character have you fix'd for Me in y<sup>r</sup>. Mind? pray let me know when you send it—I shall take care to send you y<sup>e</sup> Dedication; - - - I am come to this Place, (viz. Newberry) from Cheltenham, where I have been drinking the Waters for my Health; you know their Quality I suppose, & by that, may guess that y<sup>r</sup>. Friend is a *Scurvy* fellow! I have certainly receiv'd a great deal of Pain from 'em, w<sup>ch</sup> y<sup>e</sup>. Doctors call Benefit, & if a Purgatory, is as necessary for y<sup>e</sup>.

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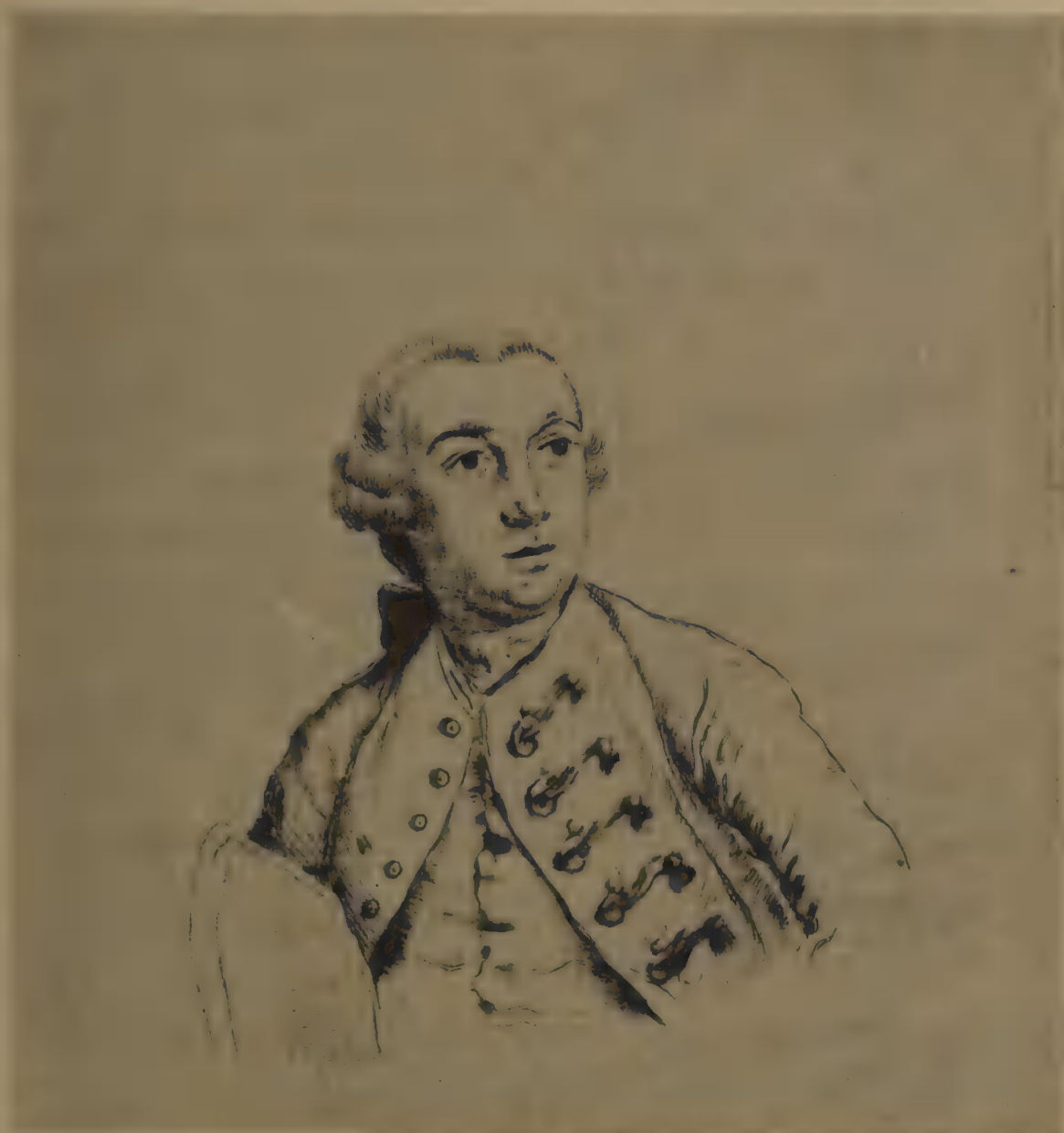
<sup>1</sup> See the absence of heading in the last letter.

<sup>2</sup> None of the plays on King Edgar fit this date.

<sup>3</sup> Probably Hill's essay on acting, first published in 1746.

<sup>4</sup> Not carried to completion, probably, for Garrick did not produce *Cymbeline* till 1761, and then not arranged by John Hoadley.











purification of y<sup>e</sup> Body, as the Soul, I am thoroughly cleansed; for Job had not More Suffering Nor perhaps more patience than I had; in short to Explain this Matter, you must Know the Waters forc'd out several Boils upon Me, & yet for all that, I was never in better Spirits or more nonsensical in my Life, allways excepting <sup>in</sup> those never to be forgotten or parall[eled] Days that were Spent at O. Alresford in the Reign of RAGAND-JAW in the Month of July ANNO DOM 1746; — *It was a Time, take it for all in all* &c. I admire y<sup>r</sup>. Imitation of the Post-mark, & think if you would Apply to the More Exalted Imitation of Shakespear you would equally succeed; what I say, I always mean, & in my Opinion, you have A better Notion of Trage[dy] than any of your Coterporaries; therefore pray send for some *Stew'd Prunes* & write away — I have a Play<sup>1</sup> now with Me, sent to me by My Lord Chesterfield & wrote by one Smollett. it is a Scotch Story, but it won't do, & yet recommended by his Lordship & patroniz'd by Ladies of Quality: what can I say or do? must I belye <sup>my</sup> Judgment or run the risque of being thought impertinent, & disobliging y<sup>e</sup> great Folks? some advice upon that Head if you please. —

I am greatly oblig'd to You for lending Me Steel's Account of y<sup>e</sup> Roman Catholick Religion;<sup>2</sup> the Dedicat-

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<sup>1</sup> *The Regicide.*

<sup>2</sup> *An Account of the State of the Roman Catholic Religion throughout the World.* With a large dedication to the present Pope . . . by



tion to the Pope is indeed a Masterpiece, & I have been so struck with it, that I am now reading *his* Controvers[ial] Writings: do you think the B—— never wrote a Pi [paper torn] has Musick in his Soul; & tho he makes y<sup>e</sup> best [paper torn] in Xdom, he would have made y<sup>e</sup> best anything — [torn] he had pleas'd to turn his hand to; there are some Chips of y<sup>e</sup> Old Block, that are very pretty Sticks of Wood —

I have been lately allarm'd with some Encroachments of my Belly upon the Line of Grace & Beauty in short I am growing very fat & unless Shakespear in y<sup>e</sup> Winter reduces Me to my primitive insignificance, I shall produce as good a title for a place at y<sup>e</sup> Quarter Sessions as Y<sup>r</sup> Worship, or any of y<sup>r</sup> Well-fed Family — I have lately attended the Lectures of the famous M<sup>rs</sup> Drummond & had I room I would send you a description of her Manner & Matter, but it won't be worth three-pence, so I shall defer it to a better Opportunity & make this only a Single Letter — I assure you I am much flatter'd by M<sup>rs</sup> Hoadly's good opinion of Me, & I don't know whether it would not be more prudent to debar Myself y<sup>e</sup> Pleasure of seeing her again, least I should loose ground by a second Visit. I am affraid I am not of the Olive-kind to mend upon the Palate, however

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Sir R. Steele [really Bishop Hoadley], 1715. Therefore this refers to the Bishop's numerous controversial writings, and "B——" is *Bishop*. All this makes clear too the reference in "Chips of ye Old Block."



such as I am, I shall be ambitious to deserve her liking, & will be very carefull to preserve it; My Utmost Endeavours are never wanting, when my Services are the Effects of my Inclination.

I am most Sincerely thine

CASSIASSE.<sup>1</sup>

—do pray write to me, pray now do—

What Garrick says in this letter of Lord Chesterfield and of Smollett's play *The Regicide* illustrates one of the chief embarrassments in his managerial life, — how to deal with powerful patrons who urged on his attention the works of unskilled or incompetent playwrights. Smollett was so angry over the refusal of this play that in *Roderick Random* (1748) he wrote of Garrick under the annoying name of Marmozet, “a celebrated player, who had lately appeared on the stage with astonishing éclat, and bore such sway in the house where he acted, that the managers durst not refuse anything he recommended.” Smollett devoted some pages to details of the duplicity he felt characterized Garrick's refusal of his play, and quoted a nobleman as saying “that Marmozet was the sole occasion of my disap-

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1 John Hoadley, Garrick, and Hogarth had acted together a parody on the scene in *Julius Cæsar* in which the ghost appears to Brutus, Hoadley evidently playing *Brutasse* (Brutus), Garrick *Cassiasse* (Cassius), and Hogarth the spectre. See *Biog. Dram.* 1812 ed. vol. 1, pt. 1, p. 351.



pointment; that he had acted from first to last with the most perfidious dissimulation, cajoling me with insinuating civilities, while he underhand employed all his art and influence to prejudice the ignorant manager against my performance; that nothing could equal his hypocrisy but his avarice, which engrossed the faculties of his soul so much, that he scrupled not to be guilty of the meanest practices to gratify that sordid appetite. . . . 'It is not,' said he, 'for the qualities of his heart, that this little parasite is invited to the tables of dukes and lords, who hire extraordinary cooks for his entertainment. His avarice they see not, his ingratitude they feel not, his hypocrisy accommodates itself to their humours, and is of consequence pleasing; but he is chiefly courted for his buffoonery, and will be admitted into the choicest parties of quality for his talent of mimicking Punch and his wife Joan, when a poet of the most exquisite genius is not able to attract the least regard.' ''<sup>1</sup> In this case, however, time brought Garrick ample amends on the part of Smollett, who, deeply touched by the manager's generous treatment of him in regard to his *Reprisal, or the Tars of England*, 1757, wrote him frankly of "former animosities—forgotten and self-condemned," and in his *History of England*, when reviewing the social progress of the first half of the eighteenth century, inserted a handsome compliment to Garrick.

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<sup>1</sup> *Roderick Random*, ch. LXIII.











Though the next letter is not addressed to any one and bears no date, the references to St. Mary's, — the Southampton home of Hoadley, — and to the recent return from Paris and small changes in Garrick's company on the return, prove that the letter is to John Hoadley in the autumn of 1752. If it is compared with a letter to him just after Garrick's return from his second trip to the Continent in 1765 (see p. 116) the assignment will be strengthened.

## MY DEAR &amp; VERY GOOD FRIEND

I thank thee most heartily for thy most kind & friendly Letter — I am return'd with my better half safe & sound from Paris & as true an Englishman as Ever — not but let me tell thee, (thou reverend son of a — more reverend Father,) I am much very much pleas'd with my Jaunt, & am ready & willing to take y<sup>e</sup> Same & for a Month longer, whenever Business will permit & I am call'd upon — . . . But before I rattle away let me seriously thank you, for your good offices in poor Brickenden's affair, You have acted like a good Soul by Him, & like a true Friend by Me & y<sup>e</sup> Bishop wisely & justly by us all — I should always be glad to see any thing such a Man writes but don't give y<sup>r</sup>self any trouble upon that account — Brickenden has written to me a Letter of thanks & tells me, he has fall'n upon y<sup>e</sup> Greeks & *Romans*, resolv'd to Conquer or die.

Thou talks't like a sensible Young Man about



Stage Plays &c—I have y<sup>e</sup> same opinion of y<sup>e</sup> Spanish Curate, that you have; but as we have try'd y<sup>e</sup> Comic part of it lately, we must not venture yet to revive y<sup>e</sup> Whole—

I shall look into y<sup>e</sup> farce<sup>1</sup> Myself & see where I think y<sup>e</sup> Alteration necessary, I have quite forgot it, & shall be better able to judge of Its weakness, by looking at it now—You must give absolutely another Turn to S<sup>r</sup> John Gentry, when you can Spare a Week, from gathering y<sup>r</sup> Tythes & Shearing y<sup>r</sup> Sheep, put on thy Burgeon<sup>2</sup> & the black Cap with a little Tassel & feague it away<sup>3</sup>—could I call at S<sup>t</sup> Maries I would, there are no two hearts in y<sup>e</sup> Kingdom would more willingly knock at thy Door than ours, pray tell this to y<sup>e</sup> best of Women & tack our Sincere respects at y<sup>e</sup> End of it—

Our Forces will be much y<sup>e</sup> Same as they were last Year, with a small addition of a recruit or two,<sup>4</sup> who never yet appear'd upon any Stage—*food for Powder Hal!*

I shant say any thing of France till I see thee & then—perhaps we may talk of Something else—

My Woman likes You, & I like yours & so we send

<sup>1</sup> Perhaps Hoadley's *Housekeeper*, rejected for Towneley's *High Life below Stairs*.

<sup>2</sup> "Burgeon," MS. poor.

<sup>3</sup> "Feague," beat or whip. Garrick is thinking of *The Rehearsal*, Act II, Sc. 4, ll. 3-6.

<sup>4</sup> Miss Houghton, "an actress whose promise was never fulfilled," was one of these.



our best wishes to both, & y<sup>e</sup> Sooner I hear from you,  
or see you the better & so

Yours & thine

(thou facetious honest

Soul!) Sincerely & Affect<sup>y</sup>

D. GARRICK.

The last letter of the group, though unaddressed, from its contents was evidently meant for John Hoadley, for it chiefly concerns MSS. of Benjamin Hoadley, who had died in August, 1757. The important part of it is made clearer by a letter of John Hoadley dated by Boaden April 26, 1771.<sup>1</sup>

“My good sister tells me, that when you returned her a former packet, (of the *Contrast*, &c. of poor Ben’s) you accidentally retained another piece of two acts: one act, as I believe, in the Doctor’s hand, and the second in mine, foolishly supplied by me. The *Country Burial* it was, altered by Ben.<sup>2</sup> . . . You will be so kind as to look over your old stores, and if her surmise be true, to return it to her. You may perhaps find things of mine, as the *Beggar’s Garland*, all in songs, which you took from me at Bath; and the story of the Sea Captain’s discourse with the Doctor of Divinity, about giving his black boy *Frank* Christian burial, in a letter; which you promised to return but

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<sup>1</sup> *Private Correspondence*, Boaden, II, 421.

<sup>2</sup> Originally by George Lillo.



forgot it again. Madam Charles Street has in many things shown herself so mercenary, that I cannot help thinking she would be glad to pocket a *little* money by any of the doctor's even *little* things, after I shall be gone—to *Heaven*. I have taken good care that nothing of mine shall ever appear, and nothing where I have been concerned; but she seems to have a mind to claim a property in things of that sort, as the *Contrast*, the *Widow of the Mill*, the *Country Burial*,—and I think that must be with some such view.—Mum! Budget!

“I dare say you will continue to be, as you have truly shown yourself already, an honest guardian of his fame as long as you live.”

This, Garrick's answer, makes clear certain passages in a letter of Hoadley's of September 1, 1771, printed by Boaden.<sup>1</sup>

*Hampton May*

9<sup>th</sup> 1771

MY DEAR FRIEND.

As I was deaf, Gouty, flatulent, dull &c &c &c in London, I chose to defer answer<sup>g</sup> your very kind letter, till I return'd to Hampton & rigdum funnidos: I was operated upon this Morning for a Noise in my head, it has had a surprising Effect, for my disorder is gone, & my Spirits are return'd—Ergo, I sit down to

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<sup>1</sup> *Private Correspondence*, Boaden, II, 433.



gallop over a few pages of Nonsense to Thee, my dear D<sup>r</sup>, who art y<sup>e</sup> Genius of Mirth & good fellowship—so have at Thee old Boy:

I have been really blighted with y<sup>e</sup> Spring, & till the Warm Weather came to make me bud a little with y<sup>e</sup> trees, I was resolv'd to send no cold-blooded prosing to Thee my Merry Wag of ten thousand! I am tight in my Limbs, better in my head, & my belly is as big as Ever—I cannot quit *Peck & Booze*.—what's Life without sack and sugar! my lips were made to be lick'd, & if the Devil appears to me in the Shape of Turbot & Claret, my Crutches are forgot, & I laugh & Eat . . . a D<sup>r</sup>. Cadogan has written a pamphlet lately upon y<sup>e</sup> Gout, it is much admir'd & has certainly It's merit—I was frightened w<sup>th</sup> it for a Week; but as Sin will out-pull repentance when there are passions & palates, I have postponed the D<sup>r</sup>'s Regimen till my wife & I are tete a tete, & so make y<sup>e</sup> Mortification as compleat, as her father Confessor would prescribe to her in Lent—I rejoice that you wept at y West Indian<sup>1</sup>—there is great Merit, & for y<sup>e</sup> faults, he shall mend 'Em in his next play, which he certainly will do, if he goes on improving as he did from y<sup>e</sup> *Brothers* (his first play) to his last, the *West Indian*: I shall tell him of y<sup>r</sup>. Criticisms & I'm sure he will profit by them: Our Friend Keate<sup>2</sup> is very

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<sup>1</sup> Written by Richard Cumberland.

<sup>2</sup> George Keate, poet, naturalist, antiquary, artist. He adapted Voltaire's *Semiramis* for the English stage, but it was never performed.



proud of his Manhood; & Struts before Me as a Game Cock before a Capon—I lower my flag to him, & tho I can not hate him for his fecundity I do envy him a little—but *poor Double's dead—how are score of Sheep with you?*<sup>1</sup> Keate (y<sup>e</sup> devil take him) is still harping upon Semiramis—he hints that alterations are made—*Your* hints, I suppose, of making the Language more poetical—that is, more inflated—& so to mend y<sup>e</sup> Matter, the poor Consumptive, feeble Brimstone is to have a complication of disorders, & die, & be damn'd with a dropsy—*here's fine revolution!*—now to be serious, & very serious for y<sup>e</sup> Cause demands it, & from us, my dear friend, in a more particular manner; I mean the reputation of our dear Brother, & beloved Friend the Doctor—I would not for all our Sakes & for his Memory, that any thing unworthy of him should be expos'd, let who will be y<sup>e</sup> gainer; Madam Charles Street would be Mad<sup>m</sup> damnable of thrift-street if she, without a proper feeling of his Worth, would barter his fame for a few Counters, *for so much trash as may be grasped thus?* I cannot bear the thought of it, & I here promise & vow to keep the garland, which so justly has surrounded his dear honour'd head, & in y<sup>e</sup> placing of which I assisted w<sup>th</sup> my little finger, from any blights of Envy, or Avarice—lay thy hand, my Worthy old friend, upon thy honest heart, & swear y<sup>e</sup> same—my Eyes are full of

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<sup>1</sup> Garrick paraphrases Shallow in *Henry IV*, Pt. 2, Act III, Sc. 2.











Water, while I write to you, but this is not y<sup>e</sup> token of Weakness, but resolution—now to y<sup>r</sup> Matter—I return'd *Every* paper I receiv'd from M<sup>rs</sup> Hoadley to her again; the *Country Burial* among y<sup>e</sup> rest, which if I remember right, she wanted to shew to somebody. I must desire that this Matter be immediatly clear'd that we may have no Mistakes—if She still persists that I have it, I will begin a Search that will end in Nothing, but what I have said before; indeed (my dear friend) you should stir a little in this business, have not you an undoubted right, to be consulted in these things *you* so well understand, & *She* so little?

If the *Contrast*<sup>1</sup> could be made an Entertainm<sup>t</sup> for y<sup>e</sup> Stage I'll purchase it, & bring it upon y<sup>e</sup> Stage w<sup>th</sup> all my heart, or give y<sup>e</sup> usual benefits—but let us consult togeather, get y<sup>e</sup> Stuff into *your* hands, & let *his* Friends determine.

I have sent you some of y<sup>e</sup> things you mention, w<sup>ch</sup> were here—the *Beggar's Garland* is in London—that shall be with you soon too—I am vex'd about y<sup>e</sup> *Country Burial*, but I will begin my Search; in y<sup>e</sup> mean time pray write to her & me.

Your Ever affectionate

D. GARRICK.

Love from me & mine to you & yrs

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<sup>1</sup> By the two brothers. First acted at Lincoln's Inn Fields, April 30, 1731. Unsuccessful and never printed. By Bishop Hoadley's desire it was suppressed.



Some of Garrick's best friends, especially in his later days, were women. Lady Spencer, Mrs. Montague, Mrs. Clive, Miss Cadogan, as letters to follow make clear for the first time, and Hannah More, were in different ways tried friends. There are two letters to Miss More in the Leigh Collection.

On a visit to London, circa 1774, Hannah More writes to a friend: Garrick is "not well enough to play or see company—how mortifying! He has been at Hampton for a week. If he does not get well enough to act soon, I shall break my heart."<sup>1</sup> Very shortly after this Miss More not only saw Garrick act but met him. He had seen a letter from her to a common friend, describing the effect upon her of his *Lear*, which made him eager to meet her. They were promptly brought together. Discovering mutual attractiveness they began a lasting friendship in which Mrs. Garrick joined heartily. Each year Miss More visited the Garricks, meeting through them many of the notabilities of the day, and discussing with Garrick her verse and her plays. Of the last, her correspondence shows that *Percy* and the *Fatal Friendship* owed much to suggestions of Garrick. Indeed she says herself in regard to *Percy*: "It is impossible to tell you of all the kindness and friendship of the Garricks; he thinks of nothing, talks of nothing, writes of nothing but Percy. . . .

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<sup>1</sup> *Memoirs of Hannah More*, Roberts, ed. 1836, I, 32.



When Garrick had finished his prologue and epilogue (which are excellent), he desired I would pay him. Dryden, he said, used to have five guineas apiece, but as he was a richer man he would be content if I would treat him with a handsome supper and a bottle of claret. We haggled sadly about the price, I insisting that I could only afford to give him a beefsteak and a pot of porter; and at about twelve we sat down to some toast and honey, with which the temperate bard contented himself.”<sup>1</sup> Some words in Garrick’s hand on a letter of Miss More’s, “Miss More alias the Nine,” explain the name heading the next letter.

MY DEAREST NINE.

Ingratitude is the Devil my dear—said some Gentleman to his Lady upon receiving no thanks for a basket full of dainties—We have receiv’d a Hamper full, & no kind of Acknowledgments to our dear Friend at Bristol—the Pork was Excellent & so was y<sup>e</sup> Liquor we drunk your health in—no Matter for that—where is y<sup>e</sup> Letter say You, of y<sup>e</sup> real Correspondence—?—I should have written a dozen before this, for I like y<sup>e</sup> business, but I have not had a Moment to Myself—before this Week is out, you shall receive some Nonsense, & which I beg you will put into y<sup>e</sup> fire, if you find it, as I fear you will, very unfit Company for his female Companion.

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<sup>1</sup> *Memoirs of Hannah More*, I, 76.



Madam sends her love, she has been much troubled with a bleeding at the Nose, & a frequent head-Ach, She Eats & Sleeps & grows as fat as bouncing Bess of Brentford —

We have had great uneasiness at the Death of poor Mrs Thursby, My Eldest Niece is married to Capt<sup>n</sup> Shaw,<sup>1</sup> my Nephew David will soon be married to Miss Hart, & I am to pay the Piper — May all of your family that want husbands, get as good ones, as this Country affords, & I'll answer, Whoe'er the happy Men are, that they will get good Wives, & that is a bold word, as times go — Love to all — in great hurry — Ever Yours Most Affectionately

Hannah of all Hannahs

D. GARRICK

*May 9<sup>th</sup> 1778.*<sup>2</sup>

Two letters to Mme. Riccoboni in the Leigh Collection fill important gaps in the correspondence of this Frenchwoman printed in Boaden, and the whole correspondence throws light on the interrelations in the eighteenth century of the sentimental comedy of England and the drame larmoyante of France. Marie Jeanne Laboras de Mézières, born in 1717, became the wife of

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<sup>1</sup> Arabella, eldest niece of Garrick, married Frederick Brydges Schaw. This roughly supplies the date of this marriage, not given in the Garrick genealogy prefixed by Fitzgerald to vol. II of his *David Garrick*.

<sup>2</sup> The second letter is printed on p. 103.











Antoine François Riccoboni, best known for his *Histoire du Théâtre*. She is described as “beautiful, tall, with a well-made figure, black eyes, at once soft and expressive, and a countenance open and gay: her intelligence flashed out constantly in her conversation; and many graceful repartees by her were passed about.” Her romance, *Lettres de la Comtesse de Sancerre*, 1766, she dedicated to Garrick. This and her later *Lettres de Sophie de Vallière* were published in England by Garrick’s friend Becket. In 1768, as a letter in Boaden shows, she was full of enthusiasm for a scheme of making known to her compatriots the best English plays of the century. She wrote to Garrick, July 27, 1768: “It is not a mere whim that makes me wish for the plays of which I sent you a list. I am going to let you into my secret, for there is one. I am becoming weary of writing novels, right in the middle of that which I have half-written; distaste and boredom make me leave it there. Perhaps I shall take it up again. Meanwhile, to fill my time, I have undertaken, at the prayer of my publisher, a translation of your drama, that is of the new comedies. There have been many translations, but badly done. I shall put care into this work, and far from weakening the original, by slight changes I shall try to maintain the honor of that rascally nation that I can’t help loving.”<sup>1</sup> She urged him

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<sup>1</sup> *Private Correspondence*, II, 541.



to have written out for her a list of the comedies, and only the comedies, acted at Drury Lane and Covent Garden during the past twenty years. Evidently obtaining these specimen plays was no easy matter, for on September seventh she again wrote to Garrick: "In the course of an entire year not to be able to procure from London some twenty comedies! I might have had them from China. . . . Having nothing with which to make a second volume,<sup>1</sup> I have stayed the printing of the first; it will appear in two months at the earliest. Perhaps you will not be as satisfied with it as your predisposition in my favor makes you expect. You will find the dialogue greatly altered; I warn you that I have taken terrible liberties. The two English authors will cry out at the ineptitude, the ignorance; they will say that they have not been understood. They will be right in London and wrong here. I have not pretended to correct, but to make their work more likely to please my compatriots." She then adds the words which specially call forth the praise of Garrick in the first of the two letters which follow. "My friend, the taste of all nations accords on certain points: the natural, truth, sentiment, interest equally the Englishman, the Frenchman, the Russian, the Turk. But wit, badinage, the quip, the jesting tone, change in name as the climate changes. That which is lively, light, graceful in one

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<sup>1</sup> She had finished vol. I when she wrote Garrick on July 27.



language, becomes cold, heavy, insipid or gross in another; precision, accuracy, the sources of the charm, no longer exist. That which would rouse a burst of laughter in France, might cause a howl in London or Vienna. Everywhere humor depends on nothing, and often that nothing is local. Usually those who make a business of translating have very little idea of these delicate shadings: consequently I have never seen an endurable translation.''' Such golden rules of translation are worth repeating and worthy of the praise Garrick gives them.

*Sept<sup>r</sup> 13<sup>th</sup> 1768.*

I have this moment receiv'd a most charming letter from my dear, amiable Riccoboni—You have really given so true & ingenious Account of national taste with regard to the Drama, that <sup>it</sup> would make a great figure in y<sup>e</sup> very best Collection of letters that Ever were written—Your letter, up on my Soul, has charm'd Me; & tho I am in the Mids't of bustle, & business, I cannot stay a single Moment without answering it—You may depend upon my sending immediately every Play, or dramatic piece as they are Acted, & before they are publish'd—but my dear good Friend, why will You talk of keeping an Account? Plays cost me Nothing & were they Ever so dear, You would overpay



Me by the honour and pleasure I shall receive in your Acceptance of such trifles — no, no, my proud generous high-spirited Lady, we will keep no Accounts but in our hearts, and if you don't ballance the debt of Love & friendship you owe Me, I will use you, as such an ungrateful Devil ought to be Us'd — so no more of that —

I will not despair of seeing You some time or another at my sweet little Villa of Hampton; perhaps it will raise your curiosity y<sup>e</sup> more, when I tell you, that the King of Denmark came with all his Suite Yesterday to see my house & Garden, the Owner, & his Wife; you would think me vain should I tell you what he said, & I hope you will think me sincere, when I tell you that I had rather see You & y<sup>r</sup>. friend there than all the Kings & Princes of Europe. A propos of my friend the Chev<sup>r</sup>. de Chastelux:<sup>1</sup> we have <sup>a</sup> proverb that says — *out of sight, out of mind*; I fear it is so with him; I have written to him several times, being in great Anxiety for his Life, but since his very honourable Accident, he has forgot all his Admirers on this Side the Water — tell me honestly in Y<sup>r</sup>. next, what he says about Us. I shall make out, as soon as possible, a list of our best *Modern Comedies*: I will consider them well & give You some

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<sup>1</sup> In a letter dated July 27, 1768, Mme. Riccoboni wrote: "The Chevalier de Chatelux, since you saw him, was three times wounded in a duel. He is doing well." *Private Correspondence*, Boaden, II, 540. For a letter of Chastelux to Garrick, see *idem*, II, 552.



Notes upon them—You shall <sup>have</sup> the Whole next Week w<sup>th</sup> all Murphy's plays—And so you don't like *Ranger*?<sup>1</sup> You must know that the Author wrote the Character for my own (as he said) when I was Young; so don't take an Aversion to it, for positively if I can catch you in England I will muster up Spirits to Act y<sup>e</sup> Character over again to you, in spite <sup>of</sup> his very lively irregularities. I think you, & y<sup>r</sup>. Companion have made a good Choice of the two Modern Comedies, —The Foundling<sup>2</sup> (tho a little romantic) is something in y<sup>r</sup>. Larmoyante way: Your Objection to *Faddie* is well founded; & it was so dislik'd at first by y<sup>e</sup> Public, that it had very near sunk the Play—Your Scheme of translation is a very right one, & Our Authors ought to thank you for making them palatable to the french taste; Your Ideas upon that subject are <sup>so</sup> very exact & Striking, <sup>that</sup> I would advise you, nay Entreat you, to enlarge what you have said to Me upon that head, & publish it, before your translation, by way of Preface—I am quite tir'd & so are You—My Wife sits by me, as jealous as the Devil, & asks me if I shall Ever have finish'd; however she pretends to love you still, & sends her warmest wishes with mine to you & y<sup>r</sup>. Companion—so Heav'n bless you both, & love me, as I love you.

D: GARRICK<sup>3</sup>

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<sup>1</sup> Principal character in Dr. Hoadley's *The Suspicious Husband*.

<sup>2</sup> By Edward Moore, first produced in 1753.

<sup>3</sup> This letter replies to a letter of Mme. Riccoboni on September 7,



Later Garrick sent the desired list, only to be told that Mme. Riccoboni had all the plays he names, and that only Kelly's *False Delicacy* and Murphy's *The Deuce is in Him* will suit French taste.

The second letter of Garrick to Mme. Riccoboni apparently answers a letter of hers dated October 1, 1770,<sup>1</sup> in which she writes him about sounding Arthur Murphy as to translating her *Letters of Sophia Valière*,<sup>2</sup>—then in process of composition,—regales him with an anecdote of Rousseau, who was in Paris, and expresses her anxiety in regard to threatening war between England and France.

Nov. 20

1770

MY DEAR, AND VERY DEAR RICCOBONI—

I was upon the road from Bath when your most agreeable & delightful Epistle came to my house in London: this is the reason that you did not hear from Me y<sup>e</sup> next post: why did my amiable friend imagine that I should Scold, or be angry? does she feel that She merits my Anger? let her feelings be what they will, mine are all love, friendship, Sweetness, affection, & what not?—M<sup>rs</sup> Garrick who is sitting by me, (& who

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1768, printed in vol. II, 546, of the *Private Correspondence*; and Mme. Riccoboni's reply, undated, to this letter is on pp. 542-44 of the same volume. Boaden confuses the right order.

<sup>1</sup> *Private Correspondence*, II, 571.

<sup>2</sup> Two volumes, translated from the French by Mr. Maceuen, 1772. Printed for T. Becket; and P. A. de Hondt.











loves you as she possibly can love one, whom her Husband loves so much) desires that Every Warm Wish, & affectionate thought may be presented to you, which her friendly heart overflows with — now, my dear friend, I will finish this Love part of my letter with our best Compliments to your amiable Companion, & proceed to business —

M<sup>r</sup> Murphy who is really much your friend, & burns to give you proof of his regard, is at present so much Employ'd in his profession of a Lawyer, & taken up With a great addition of business lately come upon him, that I fear, it will be impossible for him, to do that, which if it had come at y<sup>e</sup> time we expected it, would have been the highest pleasure to him — he has written to me, for I could not see him, that he begs to think a day or two upon y<sup>e</sup> Matter before he gives it up, but I fear tho his heart is warm in y<sup>e</sup> Cause, he cannot have time to Shew his friendship — therefore I must beg of you to send one of y<sup>e</sup> printed Copies to Me before you publish them at paris, & Becket & I will procure the best translator for y<sup>r</sup>. work, had *I left y<sup>e</sup> Cursed Stage*, I would do y<sup>e</sup> business Myself — but indeed I am so hurried that I have scarce time to keep my Wife in humour, & say my Prayers —

I have so many friends that you must send to Becket 200 of y<sup>e</sup> f[irst] Copies, & I'll assist him in y<sup>e</sup> sale — the Sooner you send me y<sup>e</sup> Copy we are to translate y<sup>e</sup> better, pray let it be a printed one — I shall expect



another letter with y<sup>r</sup> approbation of my Scheme, or I shall be Angry indeed — just going upon y<sup>e</sup> Stage in the Character of S<sup>r</sup> John Brute<sup>1</sup> an ill natur'd, peevish Woman-hating Brute — do you think I shall do it Justice —

I love you Ever & Ever

D. GARRICK

I hate y<sup>e</sup> Thoughts  
of War, & I dread It —

Mme. Riccoboni's answer to this in Boaden opens with a swift sketch of Garrick too accurate not to be repeated.

“There you are; I recognize you my very dear and very obliging friend. Prompt as lightning, impetuously carried away by the vivacity of your natural obligingness, you have cried to poor Mr. Murphy; *Quick, quick, the book is done, read it, translate it, let us print it!* he, calm, balanced, thought, reflected, said *Yes*, then *But*, and drat it! you write me before he has finished speaking.”<sup>2</sup>

Another of Garrick's most sparkling correspondents, if not the surest in spelling, was Kitty Clive, Clivy Pivy as Garrick liked to call her. For twenty years she had acted at Drury Lane to the delight of audiences and the alternating delight and despair of her managers, as she

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<sup>1</sup> In Vanbrugh's *The Provoked Wife*.

<sup>2</sup> *Private Correspondence*, II, 574.



was minded to be good or minded to be very exasperating, and wielded her pen or her even more stinging tongue in defense of what her warm temper at the moment told her were her disregarded rights. After her retirement in 1769 she let Garrick, whom she had often harried with her tongue, see how much she admired him, and their letters are memorials of a hearty friendship resting mutually on admiration for sterling character and finished art. Mrs. Clive's amusing account, in her letter, of the adventure with a highwayman is very characteristic of the decade of 1770-80. So wretched were police arrangements about London that Walpole wrote four years before the date of Mrs. Clive's letter: "Our roads are so infested by highwaymen, that it is dangerous stirring out almost by day. Lady Hertford was attacked on Hounslow Heath at three in the afternoon. Dr. Eliot was shot at three days ago, without having resisted; and the day before yesterday we were near losing our Prime Minister, Lord North; the robbers shot at the postillion, and wounded the latter. In short, all the freebooters that are not in India have taken to the highway. The Ladies of the Bedchamber dare not go to the Queen at Kew in an evening. The lane between me and the Thames is the only safe road I know at present, for it is up to the middle of the horses in water."<sup>1</sup>

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<sup>1</sup> *Letters of Horace Walpole*, II, 160.



*Twickenham June y<sup>e</sup> 10 1778*

A thousand — and a thousand — and *ten* thousand thanks to my Dear Mr Garrick for his goodness and attention to his Pivy for the care he took in making her friends happy — *Happy* that word is not high enough; felicity I think will do much better to express *their* Joy when they found they were To see the Garrick — whome they had never seen before — And yet I must tell you, your Dear busy head had like to have Ruin'd your good designe for you dateed your note Munday four a Clock and to Morrow you said was to be the play — and pray who do you think set it righte — why your Blunder headed Jemy;<sup>1</sup> I did not receive your letter till Wednesday Morning; so they was to set out for the play on thursday; but Jemy pouring over your Epistle found out the Mistake and away he flew to Mr Shirly's with your Letter and the news paper from the Coffee house, to let the Ladies see the play was that day; this was between one and two Mrs Shirly ordered the horses to the Coach that Moment, and bid the Misses fly up and dress, for they must go without dinner. Dinner — Dinner — Lord they did not wan't dinner — and away they went to take up there party which was Gov Tryon Lady & daughter; every thing happened right they got their places without the least trouble or difficulty, and

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<sup>1</sup> Mrs. Clive's brother James (Jemmy) Raftor, who lived with her.



likd every Thing they saw—except the *Garrick* they did[n't] see Much in him—you may revers it if you please and assure your self They Likd Nothing else; they think themselves under Such obligations to Me for my goodness to them, that We are all Invited to dine there to day when I shall give you for My toast.

have you not heard of the adventures of your poor pivy I have been robd and murder'd Coming from kingston Jemey and I in a post Shey was Stop't At half past Nine Just by Tedington Church; I only lost a little Silver and My Senses, for one of them Came into the Carriage with a great horse pistol to Search me for my Watch but I had it not with me; but your Jemey Lost his; he was ten times More frightened then I was but he denies it, says it was only for Me; however after we came <sup>home</sup> and had frighted Mrs. Mestivier we sat down to Supper and I dont know that I ever Laught More in My Life. I hope My dear Mrs Garrick is well, I will not say any thing about you—for they say you are in such spirits that you intend playing till Next Sept<sup>r</sup>

Adiue My Dear Sir be assur'd

I am ever

yrs

PIVY CLIVE

We all joyn in our

Best wishes to Mrs Garrick.<sup>1</sup>

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<sup>1</sup> Printed, in part only, in the *Quarterly Review*, June, 1868.



Garrick, in a letter to John Hoadley, in May, 1771,<sup>1</sup> speaks of a recent publication on *Gout* by a Dr. Cadogan, but not as if he knew the author. William Cadogan (1711-1797), after study at Oxford and Leyden, began practice at Bristol. Later, when he had already won election to the Royal Society, he came to London, where he was very successful. He became a member of the College of Physicians in 1758. Besides delivering two Harveian lectures, in 1764 and 1792, he printed his graduation thesis, *De Nutritione, etc.*, an essay on the nursing and care of children, 1750, and, in 1771, the treatise on Gout already mentioned. The book went through ten editions in two years, something which speaks more for the prevalence of the disease than the contributiveness of the essay, for it has been declared "sound as far as it goes" but "not a work of any depth." Dr. Cadogan was a man of pleasing manners, strong good sense, and, as references to him in the letters show, of humor and a bent for teasing.

Writing from Garrick's villa at Hampton in 1777 Hannah More said: "Dr. Cadogan and his agreeable daughter have spent a day and a night here. The Doctor gave me some lectures in anatomy, and assures me that I am now as well acquainted with secretion, concoction, digestion, and assimilation, as many a wise-looking man in a great wig."<sup>2</sup> In Boaden there are

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<sup>1</sup> See p. 45.

<sup>2</sup> *Memoirs of Hannah More*, Roberts, I, 71.



two letters by the “agreeable daughter,” Frances Cadogan, one hardly more than a formal request for a box,<sup>1</sup> the other an interesting letter,<sup>2</sup> but not clear in its references without a letter in the Leigh Collection. That contains twelve notes and letters to Miss Cadogan and her father, and as a set, they for the first time reveal another charming friendship of Garrick’s last days. Slight as some of the notes are, they seem worth printing, so much light do they throw on the intimate companionship of Garrick and his wife, on his volatile spirit even after he withdrew from active life, and on this playfully tender friendship of the two Garricks with the young girl. The actor, William Parsons, in whose behalf the first letter was written, described as “a thin and asthmatical man, but a good comedian,” survived to mourn Garrick at the great pageant attending his funeral in Westminster.

MY DEAR D<sup>R</sup>.

Poor Parsons we fear is in a bad way—he has desir’d me to recommend him to any Physical friend of Mine, that will as he terms <sup>it</sup> *see him at an Easy rate*—will you be so kind to me, & him, as to see him tomorrow Morn<sup>g</sup>? & let me know his Situation: ’tis of great Consequence to us—What shall I say to you for my impertinence—? this I say—when you want any of

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<sup>1</sup> *Private Correspondence*, II, 150.

<sup>2</sup> *Idem*, II, 239.



your friends to be *merry* send them to *Me*, & when I want any of *My* friends to be *well*, I will send them to *You*. done — pray see Parsons to-Morrow Morning —  
yrs Ever & most affect<sup>y</sup>.

D. GARRICK

Parsons lives at N<sup>o</sup> 9

in Queen Street facing the  
British Museum.

I have rec'd some sweet  
Letters from y<sup>r</sup> Daughter

Perhaps the most noteworthy feature of the second letter, a single sheet written lengthwise on each side, is the gradual development from the formal *My dear Madam* to the intimacies of the last lines.

My dear Madam I am sorry but My Box is Engag'd to day, the D<sup>r</sup> is the Cause that it is, having said to me, that it would not be in either of your Power to come to Drury-Lane before you go out of Town. Will you tell him that I dined out yesterday and was not the better for it. Adieu [On the other side of the sheet is the following:] As you could go to the Play, why can you not come in *your night gown* and drink your Coffee & Tea at the Adelphi this evening? I am quite by Myself, my Hus<sup>d</sup> dines with L<sup>d</sup> Mansfield but will come home time Enough to Kiss you. My Coach shall be with you about half after six. I take no Excuse — bring your work.











The next two letters, of uncertain date, explain themselves.

MY DEAREST D<sup>R</sup>.

My poor Husb<sup>d</sup> has been taken ill yesterday, and I shall not be happy till you come and tell me that he is in no Danger. As this is the day in which you are to be in Town, I will send our Coach to your house in the country<sup>1</sup> where he will wait till you can come to Hampton; and if you can not stay all night you shall be carried home again at what hour you Please God bless You and Yours.

Ever Yours

M: GARRICK

Hampton Tuesday 6: 2 clock

July the 21 —

*Thursday.*<sup>2</sup>

MY DEAREST SECOND

I write to you with my own hand that you may know I am better—

M<sup>rs</sup> Garrick's impudence of sending for D<sup>r</sup> Cadogan was unknown to me, & Nothing but her great fears to see me in such Agonies could have excus'd her—

I have got rid of two or three possessing Devils &

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<sup>1</sup> Hurlingham.

<sup>2</sup> As the previous letter is dated Tuesday, July 21, the date of this is probably July 23.



the great Devil of 'Em all who has left me I hope Sulphur Brimstone & Sin but has taken the flesh & Spirit along with him too—I shall be well Enough to see you in a day or two or three & Expect Banquo's Ghost to appear in his pale-brown terrors before you—I would not frighten you if I could, but would always wish [to] give you a little flutter—this is Sentiment & y<sup>e</sup> only one, I have in Common with Boulter Roffey Esq<sup>r</sup>.<sup>1</sup>

Yours Ever & most  
Affect<sup>y</sup>

D. GARRICK

This is y<sup>e</sup> first  
letter of any length I have written  
or attempted to write  
Omnia vincit amor!

The batch of invitations which follows shows the intimacy of Miss Cadogan's friendship with both Garrick and his wife.

*Sep<sup>r</sup> 15. 1777.*

MY DEAR MADAM.

We are y<sup>e</sup> unhappiest of human beings—a Marriage & other Matters in our family have Occa-

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<sup>1</sup> It was at the house of Boulter Roffey that Miss Cadogan met Mrs. Yates the actress and Mrs. Brooke, with whose friendship Garrick taxes her in the letter printed on p. 127. See also *Private Correspondence*, II, 239.



sion'd the forgetfulness & negligence of my dear Friends at Hurlingham — will you forgive us —? We have been wandering & disconsolate Ever Since you saw us — We are Oblig'd to run down to Lichfield with all speed — What we have done, & undone, & what strange matters we have Experienc'd, You shall know, when we call upon you at our return to enjoy some calm Society with you at Hampton — We hope to be back in a fortnight, & then I hope, you will hear all, see all, & forgive all —

M<sup>rs</sup>. Garrick sends her Love & what not to you & yours.

Ever most cordially

& affectionately Yours

D: GARRICK

*Oct<sup>r</sup>. 20<sup>th</sup>*

*Monday*

MY DEAR MADAM

We are just return'd from North Wales, a most divine Country — to shorten Matters between us will You & Your good Father be With Us next Saturday to dinner & stay as long as you please, if as long as We please you must spend the Xmas with us — pray send a Line by y<sup>e</sup> Post or to y<sup>e</sup> Adelphi to let us know if we may expect you on Saturday to dinner or if we shall



send our Coach to Richmond Bridge for You — It has  
Nothing to do but wait y<sup>r</sup> Commands —

Y<sup>rs</sup> Most affect<sup>ly</sup>

Ever

D GARRICK<sup>1</sup>

Madam sends her best

Love to Both with mine

Don't tell y<sup>e</sup> D<sup>r</sup> but I have y<sup>e</sup>

Gout in My Writing Thumb

& Middle finger — Ecce

Signum! Scrawl!

*Hampton Aug<sup>st</sup> 18.*

MY DEARLY BELOVED

We shall be most happy to see you & your Anti-Shakespeare Father on Sunday next — tho he has manifold Sins & much Wickedness, they shall be all forgiven on Your Account — We are going to Bright-helmstone for 3 or 4 days next Wednesday & we shall return on Saturday Night. but for fear we should not arrive at Hampton till Sunday Morning — secure your breakfast at Hurlingham, & be with us about 12 — stay with us all Night, & as long after, as it shall please

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1 These last three invitations are so imperfectly dated that it is difficult to tell just when they were written. Apparently the last two just precede the letter from Brighton.



*You*, for Nobody Else shall govern at Hampton, or  
Me—

Ever & most Affect<sup>y</sup> Yours

D GARRICK.

No date & no place  
to your letter—there goes one fault—  
would I could find another!

*Tuesday Aug<sup>st</sup> 20*

MY DEAR MADAM—

Upon second thoughts, for fear our friends  
should press us to stay another day at Brighthelmstone,  
we wish that you would defer the Pleasure you are to  
give us at Hampton till Sunday sennight, when we shall  
hope for your Company as soon as you can give it us—  
We will take for granted that you will come, if we hear  
Nothing from you—write any thing you have to say  
to the *Adelphi* about Thursday next—if you could  
come Friday, or Saturday, the sooner the better. We  
live in hopes to<sup>1</sup> am Yours & my dear Doctor's most  
Affectionate,

Friends

THE GARRICKS

The references in the following letter suggest that it  
was written in 1777, just before the visit of the Cado-  
gans to the Garricks in which Hannah More met them  
for the first time and was lectured by the Doctor.<sup>2</sup> A let-

<sup>1</sup> See crossed out after *to*.

<sup>2</sup> See p. 62.



ter of Hannah More exists dated 1777 mentioning the distich as if recent.<sup>1</sup>

*Monday Night*

MY MOST AMIABLE FRIEND

What a Charming Letter have you written to Me? — all the Nonsensical Prescriptions of y<sup>r</sup> most learned Father could not have a ten thousandth part of the Effect upon my animal Spirits as Your sweet Words have: There's Magic in Every Line — and Miss Hannah More swears like a Trooper that it is y<sup>e</sup> best letter in y<sup>e</sup> Language — We shall wait for Sunday with impatience.

My Coach if you please shall meet you half way or rather come for You at y<sup>r</sup> own hour — so if you love me be free — my horses are young & have Nothing to do — but if y<sup>r</sup> D<sup>r</sup> will not suffer his Cattle out of his Sight, they shall dine with us, lie with us, or w<sup>t</sup> you will with us, provided he will not abuse Shakespeare, & his loving Patient — in short you are to command & we shall obey most punctually — pray send a Line to y<sup>e</sup> Adelphi with your pleasure at full

Ever my dear Miss

Cadogan's

most affectionate

Friend & Ser<sup>v</sup>.

D. GARRICK

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<sup>1</sup> *Memoirs of Hannah More*, Roberts, ed. 1836, I, 71.



My Dearest of all Dears. We shall

set out for Hampshire next Sunday which,

the 10<sup>th</sup> now whether we can be better off the

21<sup>st</sup> is not in my power to say; but my D. &

Quarter may. All that I can tell you is, that

I shall be very very sorry not to see you on

the 21<sup>st</sup> — I have done, I see your impatience

to come at what follows — Ever yours

Faithful

M. G. L.

be with you soon enough to ~~take~~  
you in your way to Farnborough.  
I hope we shall catch you  
I keep you at your rest —

Yours sincerely

M. G. L.

Dear

I write to you from

London & hope you are

well & happy

quite the way

Sunday 10<sup>th</sup> of Dec.







You will be glad to know that M<sup>rs</sup> Barbauld late Miss Aikin wrote y<sup>e</sup> following distich upon Miss More's shewing her my Buckles my Wife gave her, which I play'd in y<sup>e</sup> last Night of Acting.

Thy Buckles, O Garrick, thy Friends may now Use,  
But no Mortals hereafter shall stand in thy Shoes.

A. L. BARBAULD.

The references to Lord Palmerston's country seat in the next double letter and the letter following it show that they were written not far apart. The second letter is more than usually marked by inexplicable references. Miss Cadogan's evident anxiety for the mysterious "young man" is pleasantly suggestive of a love-affair, but he may be only a prosaic brother; and just what Dr. Cadogan had been saying in jest to draw out the confusing sentence as to desertion is even more cryptic.

My Dearest of all dears ! We shall set out for Hampshire next sunday which is the 13<sup>th</sup> now whether we can be back on the 21<sup>th</sup> is not in my Power to say ; but my L<sup>d</sup> & Master may. All that I can tell you is, that I shall be very very sorry not to see you on the 21<sup>th</sup> I have done, I see your impatience to come at what follows—Ever  
your

faithful

M : G——K



MY DEAREST SECOND.

It was only this Morning at breakfast that the light of Conviction broke upon Me, as it did upon S<sup>t</sup> Paul, & I discoverd for the first Moment to whom I was indebted for y<sup>e</sup> most charming imitation of Horace — O You Wretched Creature! & so you would not tell Me or my Wife? — how could you keep such delightful flattery a Secret, for it has doubled in value, since I know y<sup>e</sup> hand that administer'd it — the Moment we can return from Hampshire I will give you Notice, & will send the Coach for You — I hope we shall be with you soon enough to take you on y<sup>r</sup> Way to Farnborough & I hope we shall catch you & keep you at your return —

Ever & most affect<sup>y</sup>

Yr<sup>s</sup>

Love to y<sup>e</sup> D<sup>r</sup>

D. GARRICK

I will write to You from

Lord Palmerston's —

I am better but n[ot]

quite the very th[ing].

*Sunday 6<sup>th</sup> of Sep<sup>r</sup>.*

MY DEAR MADAM.

I must answer your most friendly affectionate Letter immediatly, tho you would Willingly excuse Me, & indeed, I am always ready to most of my Correspondents to lay hold of any Excuse to be idle — but were I flannel'd & muffled with y<sup>e</sup> Gout, tormented with a



Worse disorder & roaring in my bed, I would say something to please Myself be the consequence what it would to my dear Second—I return the Young Man's letter, which is very Sensibly Written, but we have had Accounts as late as y<sup>e</sup> 6<sup>th</sup> of August, which gives a more favourable Account of Matters—I am afraid by what I have learnt here that, while he is in y<sup>e</sup> American Service, and Lord Howe, Commander of y<sup>e</sup> Whole, He must remain as he is—for Lord Howe will not let any preferment take place even by y<sup>e</sup> first Lord of the Ad——y Without his Approbation—his Lordship is very jealous of that part of his office, & I hear, made it one of his Chief Conditions When he Accepted of the Command—however I will seek farther before I give up Anything, on which You & my dear D<sup>r</sup> have set Your hearts—pray let Your Worthy Father know that I feel in my *heart of Heart*, all the kind Expressions of his Love & Affection to Me. but My health would be of very little Service to me, if I was to purchase it at y<sup>e</sup> Price of his being shot for a deserter; unless <sup>indeed</sup> before the Cap was pull'd over his Eyes, He would repent of the manifold Sins he has Committed against the God of my Idolatry—Shakes-spear!—*Him him! He is the Him!*—there is no other.

My Love I beseech you to all where You are pray tell 'Em We will call on our return to take a kiss & away—As there will be no Turkey-pouts & ducklings and the Weather too hot for pig, I shall make y<sup>e</sup> best of



my way home — & tell 'Em likewise I have answer'd the precious Cicester Gazette for which I thank them most sincerely — Lady Bathurst will let Em know what a poor figure I make against such an army of Wits, Virtues, Youth, & Beauties, — We expect to leave this place in about 8 or 10 days —

My Wife sends her warmest Love — We are very happy here — a good host a Sweet place & warm Well-come —

Most Affectionately  
& trly yrs

D: GARRICK.

Broadlands near  
Romsey — Lord  
Palmerston's seat

Sep.<sup>t</sup> 21<sup>st</sup> 1778.

PS. —

Pray when you write to Miss Griffith<sup>1</sup> let her know, if I could have answer'd her flattering Lines as they deserv'd she should have heard from Me, but I cannot yet Write as I ought so she Must Accept my best thanks till I can have strength to mount my Pegasus —

The effect of letters picked up as occasion served must necessarily be somewhat scrappy, but do not these from the Leigh Collection make clearer, not the

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<sup>1</sup> Mrs. Elizabeth Griffith, dramatist.











variety in friends of Garrick, for that was clear enough already, but his variety in friendship, his readiness to serve, his thousand little gaieties, in brief his charm? Reading them, does not one understand better Hannah More's, "I can never cease to remember with affection and gratitude so warm, steady and disinterested a friend; and I can most truly bear this testimony to his memory, that I never witnessed, in any family, more decorum, propriety, and regularity than in his:—of which Mrs. Garrick, by her elegance of taste, her correctness of manners, and very original turn of humour, was the brightest ornament. All his pursuits and tastes were so decidedly intellectual, that it made the society, and the conversation which was always to be found in his circle, interesting and delightful."<sup>1</sup> Yet, after all, what more convincing testimony to the worth and loveliness of this man of many friends than his wife's sad reply to Miss More's expression of surprise at her self-command just after Garrick's death: "Groans and complaints are very well for those who are to mourn but a little while, but a sorrow that is to last for life will not be violent and romantic."<sup>2</sup> And hers did last for more than forty years, for always "Davy" was in her thoughts.

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<sup>1</sup> *Memoirs of Hannah More*, Roberts, ed. 1836, I, 92.

<sup>2</sup> *Idem*, I, 96.







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THE HARASSMENTS OF A MANAGER

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## II

### *The Harassments of a Manager*

WHEN one reads the letters of the Leigh Collection it ceases to be surprising either that Garrick constantly feared misrepresentation, or that, in his effort to steer safely amidst so many conflicting human interests and so many hampering traditions, he should at times have seemed temporizing or vacillating. Two letters of the collection, both to Lord Holderness, show the maze of conflicting interests—the jealousy of rejected authors, desire to please noble patrons, and actual fear of Court disfavor—through which Garrick had to thread his way. Robert D’Arcy, fourth Earl of Holderness (1718–1778), was naturally predisposed to serve Garrick, for in his earlier days he was passionately fond of directing operas and masquerades. Indeed in 1743 he and Lord Middlesex had been sole managers of the London opera. Hence the fitness of the lampoon that greeted his selection, in 1751, as a Secretary of State.

“That secrecy will now prevail  
In politics, is certain;  
Since Holderness, who gets the seals,  
Was bred behind the curtain.”

On his death it was said of him that he had been “not quite so considerable a personage as he once expected



to be, though Nature never intended him for anything that he was.'"<sup>1</sup>

MY LORD.

I have taken the Liberty to send Your Lordship a Copy of ye *Guardian*<sup>2</sup> before publication; could I possibly shew my Respect & Gratitude in things of more importance I certainly would, but I deal in Trifles, & have Nothing Else in my Power. Prince Edward ask'd me last Night, who was the Author of y<sup>e</sup> Farce; I was in great Confusion at y<sup>e</sup> Question, because I happen'd to be the Guilty person Myself, But I have so many Enemies among the Writers on Account of my refusing so many of their Performances Every Year, that I am oblig'd to conceal Myself in order to avoid the Torrent of abuse that their Malice would pour upon Me—I thought it proper (and I hope Your Lordship will Excuse Me) to discover this; lest his Royal Highness should be angry at my not answering his Question directly, as I ought to have done—as Your Lordship well understands my disagreeable Situation, may I hope to have so good an Advocate as Lord [erasure and blank]? It is of Great Consequence to me to Conceal the Author of y<sup>e</sup> *Guardian*, but it is of y<sup>e</sup> Utmost to Me

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<sup>1</sup> *Letters of Horace*; Walpole, ed. C. D. Yonge, II, 192.

<sup>2</sup> A comedy in two acts translated and altered by Garrick from the *Pupille* of C. B. Fagan. The adaptation was first produced February 3, 1759.



not to be found Wanting in y<sup>e</sup> least Article of my Duty to his Royal Highness.

I am

My Lord

Your Lordship's  
most Oblig'd, & most  
Obedient, humble Serv<sup>t</sup>

D: GARRICK

Sunday

Feb<sup>ry</sup> 11<sup>th</sup> 1759.

The second letter to Lord Holderness and the two which follow it show the somewhat ticklish relations of a manager of one of the two patent theatres to the Court. Though neither company, in the middle of the eighteenth century, was still called "His Majesty's Servants," Garrick's words prove that he felt his own comings and goings were under surveillance, and thought it was wise to ask for a consent, at least formally necessary, before leaving the stage during the season.

*March 11<sup>th</sup>*

1759

MY LORD.

I have been so much indulg'd by your Goodness, that I shall venture to open my Grievs to Your Lordship—It is my greatest Ambition that the Com-



pany of Drury-Lane should not appear unworthy of his Royal Highness's Commands—but indeed I am affraid, from a late Rehearsal, that the Comedy of *Every Man in his humor* will disgrace Us; If I have not a little more time for instruction—the Language & Characters of Ben Jonson (and particularly of the Comedy in question) are much more difficult than those of any other Writer, & I was three years before I durst venture to trust the Comedians with their Characters, when it was first reviv'd—however, my Lord, the Play will be ready in y<sup>e</sup> best Manner We are able to produce it, should his Royal Highness honour us w<sup>th</sup> his Commands, but indeed I tremble for the little Reputation we may have acquir'd in other performances—I am affraid of being thought too bold, & Yet I could wish, that Your Lordship would favor us with Your Good Offices, & if the *Rehearsal* might be permitted to make It's appearance first, I should hope, by having a little more time, to make the other Play less unworthy of his Royal Highness's presence. I hope Your Lordship will attribute this Liberty I have taken to the Zeal of appearing in y<sup>e</sup> best Light I possibly can, as a Manager of a Theatre.

I am

My Lord

y<sup>r</sup> Lordship's most dutifull

& most Obed<sup>t</sup> hum<sup>l</sup> Ser<sup>t</sup>

D: GARRICK.











Evidently one of the many new friends made by Garrick during his vacation on the Continent which ended in April, 1765, was LeKain of the Théâtre Français. In July, 1765, the great French actor—who “is very ugly and ill made, and yet has an heroic dignity which Garrick wants, and great fire”<sup>1</sup>—wrote Garrick that he hoped to visit London in or near the following Lenten season. In warmly friendly fashion he added: “I shall find it very pleasant to join my applause to that which you receive daily from a people of whom you have sometimes had cause to complain, but who have made your talents immortal and have established your fortune: with such mitigations one may pardon many things. You are in the good graces of your clergy, and our archbishop has sent us all to the Devil; you are your own master, and we are slaves; you enjoy a glory that is real, and ours is always in dispute; you have a brilliant fortune, and we are poor; there are terrible contrasts for you!”<sup>2</sup> As the following letter, and one printed by Boaden,<sup>3</sup> show, LeKain arrived at a most inopportune time for Garrick and the expected meeting did not take place.

*Bath, Mars 27<sup>e</sup> 1766.*

Je ne scai pas, mon tres cher leKain, si Je suis plus étonné ou affligé de recevoir votre lettre: vous m'avez

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<sup>1</sup> *Letters of Horace Walpole*, ed. C. D. Yonge, II, 26.

<sup>2</sup> *Private Correspondence of D. Garrick*, Boaden, II, 443.

<sup>3</sup> *Idem*, II, 473.



mis dans le plus grand Embarras. Ma femme qui partage mon Embarras, et vous envoie mille amitiés a été malade depuis quelques jours et garde la maison; J'ai commencé les eaux avec succès et nous sommes Entourés de la Neige; toutes ces considerations m'ont Empeché d'être déjà en route pour vous joindre: cependant si vous pouvez resté a Londres Encore huit ou dix jours, Je partirai sur votre réponse que, Je vous prie, de me donner le même jour que vous recevrez la présente. vous pouvez contér<sup>1</sup> de me voir avant le fin de la Semaine: mais quel Malheur pour moi que Je ne puisse pas suivre mon inclination en jouant expres pour vous —et en voici la raison —c'est que J'ai demandé permission au roi de m'absenter pour six semaines —dailleurs tous les jours sont engagés pour les benefices des Acteurs exceptés les jeudis qu'on donne la nouvelle Comédie<sup>2</sup> dans laquelle je ne joue pas. Mais mon cher LeKain, pourquoy n'avez vous pas fait attention a la lettre que Je vous ai écrit d'abord en réponse a la votre —Monsieur Bontems chez Mons<sup>r</sup> le Comte de Guerchy, s'estoit chargé de vous faire parvenir ma Lettre, et il me rendra temoignage que Je vous ai prié de remettre votre voyage jusque a l'année prochaine, lorsque J'aurais été tout a vous —parlez, je vous prie, de cette

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<sup>1</sup> Garrick seems first to have written *conté* and then to have added the *r* without removing the accent.

<sup>2</sup> Probably Charles Shadwell's *Irish Hospitality*, produced March 15. Genest, IV, 93.



affaire a Mons<sup>r</sup> Bontems, car ce contre-temps me met au desespoir. En attendant j'ai prié un Ami <sup>de</sup> passer chez vous pour sçavoir s'il peut vous etre utile a quelques choses — peutetre serez vous dans le cas de faire quelques emplettes dans ce pais, Si cela vous arrive, je vous prie de disposer de ma bourse et de me regarder toujours, Comme Je le suis reellement, votre tres humble et tres affectionne Ami

D: GARRICK

N'oubliez pas, je vous prie,  
de me faire reponse sur le champ —

Vous ne scauriez croire dans quel l'Etat d'inquietude mon<sup>1</sup> malheureux éloignement de Londres m'a jetté en me privant du plaisir de vous Embrasser sur le champs.<sup>2</sup>

A brief but pleasant reply of LeKain printed in Boaden shows that the French actor took the situation in good part, but had to leave at once for the reopening of the Parisian theatrical season.<sup>3</sup>

The next letter, to William Woodfall, seems to show that even after retiring from the stage Garrick felt some responsibility to the Court for his movements. Woodfall, son of the founder of the *Public Advertiser*, was

<sup>1</sup> In MS. broken here and at *me*.

<sup>2</sup> The address of this letter — "At M<sup>me</sup> Violette's over against Burlington House, Piccadilly, London," is startling. Mrs. Garrick's mother?

<sup>3</sup> *Private Correspondence*, II, 473.



actor, newspaper man, and dramatist, though his chief significance lay in the second activity. Richard Savage had intended to rewrite his *Sir Thomas Overbury*, produced unsuccessfully in 1724, but died before completing the work. The MS. came into the hands of Woodfall, who, changing both the arrangement of the scenes and the conduct of the plot, successfully produced it, as Garrick's letter shows, at Covent Garden in February, 1777. Garrick's reference to "your benefit" is interesting, for controversy had arisen as to the reward of Woodfall for his work. The manager, Harris, and the author agreed to refer the whole matter to Garrick and Colman the elder. They decided that Woodfall should have the receipts of two nights, less the usual charges deducted for a night. This the manager of Covent Garden said should be £100; though he admitted that heretofore the sum had been £70. His reason was recent improvements in the theatre. Woodfall felt that his case would be made a precedent for future authors and stood his ground for the old amount. The matter was adjusted by the offer of a liberal round sum in place of the probable profits of the two nights.

*Sunday Feb<sup>y</sup> 2 [1777.]*<sup>1</sup>

Thank you, Dear Woodfall, a thousand times for your kind attention to me—had you known my anxiety for

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<sup>1</sup> Date given on back of letter.



you &—yours, you would not think this very friendly Care of me thrown away—I was not merely content to have Your Account, I insisted upon Becket's<sup>1</sup> going & sending me *his* thoughts—which I inclose you—I am glad I did not quite destroy it in lighting my Candle. he seems to speak more confident of <sup>prodigious</sup> Success than Even yourself—If the play had not met with the publick approbation, I would never have given my opinion again—if a little Critique in my Way,<sup>2</sup> will be of any Service, I will give it you when—<sup>3</sup>Ever you please—as to the M—he must be Dormente<sup>4</sup> a little, for their Majesties<sup>5</sup> have Employ'd me Every Minute—I have written within these last two days 3 scenes & 2 fables—if you behave well & don't abuse Managers perhaps you may have a Slice before they are tasted by Royalty—when y<sup>r</sup>. Benefit Matters are to be settled—You cannot, if you have any doubts, have a better Chamber Councillor than the late Manager, who will be always ready to give you y<sup>e</sup> best advice he can—so much for that OVERBURY forEver!—I grieve about Hull<sup>6</sup>—& somewhat surpris'd about Hartley—all a Lottery! now to my own business—my old friend

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<sup>1</sup> The publisher, who was a trusted friend of Garrick.

<sup>2</sup> Garrick's fondness for writing these dramatic criticisms was repeatedly ridiculed by his enemies. <sup>3</sup> When—closes a line in the letter.

<sup>4</sup> Difficult to decipher: perhaps *dormant*. "M—" is probably Murphy, whose *Know Your Own Mind* was produced at Covent Garden February 22.

<sup>5</sup> The two patent theatres.

<sup>6</sup> Hull played the *Earl of Northampton* in *Sir Thomas Overbury*, and Mrs. Hartley played *Isabella*.



Sampson<sup>1</sup> has said in his Publick Ad<sup>r</sup> Yesterday that I was in London to visit Mrs. B—— as I am here upon the ——'s Business, & got leave to recover myself in y<sup>e</sup> Country—they may take it ill at S<sup>t</sup> James's—could you desire him to say in an unparading paragraph from himself—*that he was Mistaken about Mr. G—— that he was in the Country & had been for some time in order to recover the great weakness which was caus'd by his late illness.*—You or He will put it better & Modester for Me than that, which I have written upon y<sup>e</sup> gallop: pray let it be inserted in y<sup>e</sup> same paper tomorrow—HE always sees y<sup>e</sup> Publick Ad<sup>r</sup>.

You must really take care that our Friend is not suspected of the M—Thompson<sup>2</sup> if he can will be rude with C——<sup>3</sup> or me—his rudeness I would <sup>chuse</sup><sub>^</sub> to have—but letting the Cat (M. Joncan<sup>4</sup>) out of y<sup>e</sup> bag—w<sup>d</sup> be y<sup>e</sup> Devil: I promis'd that I would speak to you for him that he may still be conceal'd—I laugh at him—but he is too foolish upon y<sup>e</sup> Occasion—

Always in a hurry—

Yours Ever most Sincerely  
under the Signature I now  
rejoice in

T. OVERBURY.<sup>5</sup>

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<sup>1</sup> MS. difficult to read, as is *Mrs.* in the next line, which may be *Miss*.

<sup>2</sup> For a letter to Captain Thompson and some account of him, see pp. 97-101.

<sup>3</sup> Colman, probably.

<sup>4</sup> MS. difficult.

<sup>5</sup> Possibly Garrick, in using the name, was recalling that Overbury thought "the playhouse more necessary in a well-governed commonwealth than the school."



Pray don't forget y<sup>e</sup> Contradictory  
paragraph in y<sup>e</sup> Publick Ad —

for tomorrow if possible.

I shall be at the Adelphi<sup>1</sup> to Morrow Evening.

Drilling the Drury Lane company in difficult plays, a responsibility which we have already seen weighed at times on Garrick, was by no means the worst of the worries the actors, or rather the actresses, brought him. Vanity, ambition, petty jealousy led them, one and all, Kitty Clive, Mrs. Cibber, Mrs. Abingdon, Mrs. Yates, and Miss Pope, to write him irritating letters such as one of Mrs. Abingdon's which he grimly labeled "Another fal-lal of Mrs. Abingdon." In the spring of 1759 when Garrick was preparing to produce Arthur Murphy's *Orphan of China*, with Mrs. Cibber as *Mandane*, Murphy, always suspicious, got an idea that some pretended illness of Mrs. Cibber would be used by the manager as an excuse for postponing the play. Murphy therefore arranged to have Mrs. Yates, then playing at a small salary, understudy the part. Mrs. Cibber fell ill, or said she was ill; Murphy, much to Garrick's surprise, produced Mrs. Yates ready with the lines; and the play ran for nine nights, lifting Mrs. Yates into fame. The reference to all this in the opening of the following letter to Dr. John Hawkesworth does not

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1 Garrick's London house.



sound as if the refusal of Mrs. Cibber to act was with the connivance of Garrick. One of Samuel Foote's famous mots is connected with this illness of Mrs. Cibber. He and Murphy were dining together when Mrs. Cibber's note was brought. It ended with the statement that she was "praying most earnestly for the success of the piece." "What is Mrs. Cibber's religion?" said Foote. "A Roman Catholic, I believe," answered Murphy. "I thought so," said Foote, "by her praying so earnestly for the dead."

John Hawkesworth rose, largely by favor, from somewhat pinched conditions and hack work to a brief period of affluence and notoriety. In December, 1759, Garrick produced his alteration of Southerne's *Oroonoko*, and from time to time the actor threw considerable hack work in his way. When the official history of Captain Cook's expedition to the South Seas was to be written, Garrick by intercession with Lord Sandwich got the job for Hawkesworth. For his work, so great was public interest in the voyage, publishers paid Hawkesworth £6000. The results of the appointment were, however, disastrous. In the first place, Garrick was angered, apparently at what he considered the breach by Hawkesworth of some agreement to publish through Garrick's friend Becket, and the friendship of the actor decidedly cooled. More important by far, when the book appeared, it raised charges of heterodoxy, and even of too great freedom in reporting certain Indian











customs. There was a paper war, and the attacks so preyed on his mind that they were said to have hastened his death, by fever, November 16, 1773.

*Thursday 19<sup>th</sup> [1759.]*<sup>1</sup>

MY DEAR SIR.

Notwithstanding my late Troubles & Disappointments (for among others, you must know that Mrs. Cibber has sent us word that she can't perform in the New Play, so that the holy Week was very ill Employ'd by Me—We have got another <sup>Person</sup> ready in y<sup>e</sup> Part & shall certainly act it on Saturday—In short, my dear Sir, I have had Nothing but care & Anxiety since you left us, & some revolutions & unexpected Matters have arisen which you shall know when I see you, that will absolutely hinder us from performing the *Masque*<sup>2</sup> next Year, if it was all ready & to our Wishes—however we will loose No time & I will see you next Sunday by ten o'Clock if agreeable to you—Mr.<sup>s</sup> Garrick & M<sup>r</sup>. Berenger<sup>3</sup> will likewise partake of y<sup>r</sup> Beef & Pudding & will be with Mr.<sup>s</sup> Hawkesworth & you before two—they will come after Me—so let not Mr.<sup>s</sup>

<sup>1</sup> The date is determined by the fact that *Oroonoko*—to be given “next Season”—was produced December 1, 1759.

<sup>2</sup> Probably Hawkesworth's fairy play, *Edgar and Emmeline*, produced January 31, 1761.

<sup>3</sup> For many years Gentleman of the Horse and Equerry to His Majesty. He contributed to Edward Moore's publication, *The World*. For Garrick's kindness to him, see Fitzgerald, *Life*, II, 418–19.



Hawkesw<sup>th</sup> lose her Church. If there is y<sup>e</sup> least Objection to our coming pray let me know it as freely as I propose troubling you—I have Much to say to you & am a little puzzled about M<sup>r</sup> Stanley; has he done quite right?—but I will open my Budget on Monday for I am quite dead with fatigue & some fretting.

Yours Ever my dear

Sir

Most truly &

Affect<sup>y</sup>

PS.

What time sh<sup>d</sup> you  
like best nex<sup>t</sup> Season  
for Oroonoko; I wish you  
would hint y<sup>r</sup> Mind to me for on Saturday  
Night I must settle w<sup>th</sup> Another Gentleman.

D GARRICK

Robert Jephson, solicitor, soldier, newspaper writer, and dramatist, was born in Ireland in 1736. Forster says Horace Walpole declared that the dramatic works of Mr. Jephson, who had happened to write a play on the *Castle of Otranto*, were destined to live forever, and that his *Law of Lombardy* was superior to all Beaumont and Fletcher.<sup>1</sup> After the production of Jephson's *Braganza* in 1775 Walpole addressed to him three published letters with the title: *Thoughts on Tragedy*. While living in England as a half-pay captain, he met,

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<sup>1</sup> *Life of Goldsmith*, ed. 1885, John Forster, p. 410.



as the intimate friend of William Gerard Hamilton, the literary and artistic leaders of the day,—Garrick, Johnson, Reynolds, and Goldsmith. He was often about the theatres, and it is said that Garrick gave him his first real start in life as follows. One night when Jephson was behind the scenes, Garrick chanced to meet in the *coulisses* a nobleman who was going to Ireland as Lord Lieutenant, and on the spur of the moment successfully urged his young friend's claims for a place in his retinue. Jephson afterwards became Irish Master of the Horse.

Shortly before this letter Isaac Bickerstaffe, who had been a prolific hack writer for the stage, fled to France to escape prosecution for an offence similar to that for which Oscar Wilde was imprisoned. From St. Malo, where he was hiding, Bickerstaffe wrote a piteous appeal to Garrick for a letter, but Garrick put it aside with the written comment: "From that poor wretch Bickerstaff. I could not answer it."

*Hampton, May 19<sup>th</sup>*

1772

DEAR SIR

On Eagle's wings immortal Scandals fly!—So Dryden says, & his Saying is verifyd by the late Accident, which, I fear, will imbitter the Life of Miserable B——.<sup>1</sup> The affair is reported here just as you seem to

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<sup>1</sup> A later hand has added in pencil (ickerstaffe).



have heard it — He is gone, & has written to M<sup>r</sup> Griffis the Bookseller a letter, which shock'd me beyond imagination — all his friends hang their heads & grieve sincerely at his Misfortune — My wife & I have long thought him to be out of his Mind — he has hurry'd away in the Midst of Conversation, without any apparent reason for it — the Story <sup>they</sup> tell, if true, is a most unaccountable one; but the the Watch, Seal & ring are in the Soldier's hands & B—— would not claim them, but absconded — this business has hurt me greatly, as well as my Wife, the Stage has a great loss, for he was preparing several pieces that would have been both profitable, & creditable —

Your Wagstaff<sup>1</sup> ode I receiv'd & think it has great Merit with some few Objections — I should be glad to wait upon M<sup>r</sup> Courtney<sup>2</sup> when he comes to London — — his Pen I hope will find better Employment here, when I say better, I mean more Solid Glory, than y<sup>e</sup> Mere vox Populi.

I have been told of an Ode of Yours but I have not yet seen it — I have desir'd a friend of Mine to search y<sup>e</sup> Publick Advertiser for there I was told, it was printed — how have you avoided the points of Swords in y<sup>r</sup> [late] literary Warfare,<sup>3</sup> those of wit [seem] to be

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<sup>1</sup> Some of Jephson's contributions to the Dublin *Mercury* were reprinted as *The Bachelor, or Speculations of Jeoffry Wagstaffe*.

<sup>2</sup> A writer for the Government under the signature "Mercator." Under Townshend he held an office of £300 per annum.

<sup>3</sup> This probably refers to Jephson's satirical epistle, published in



push'd [?] all on y<sup>r</sup> Si[de of] y<sup>e</sup> Question—M<sup>rs</sup> G  
joins her best wishes to Mine, with as much <sup>Love</sup> as  
you please & beg they may be presented to y<sup>r</sup> Lady

I am D<sup>r</sup> Sir

Always in a  
hurry

Your most oblgd  
humb Servt

D GARRICK

James Lacy, from 1747 to his death in 1774, partner in Drury Lane with Garrick, was often very exasperating. After Garrick's return from the Continent in 1765, Lacy, presuming on his success in management during Garrick's absence, began to take to himself some of his partner's functions, though their contract clearly excluded him therefrom. This difficulty in 1766 was smoothed over,<sup>1</sup> but in the summer of 1768 Lacy became troublesome again. This time he wished to get rid of George Garrick, who was a kind of acting manager at Drury Lane, and entirely devoted to his brother's interest. In the midst of the disagreement Garrick wrote to his friend John Paterson, "I have (and I believe you know it) withstood very great temptations to be easy at Drury-lane, and to end my theatrical life there; but fate, and Mr. Lacy, who seems to

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1771, purporting to be written by Gorges Edmond Howard, a dull legal compiler and unsuccessful dramatist, to George Faulkner, a Dublin publisher, noted for his pompous and pedantic verbosity. See *Dict. Nat. Biog.* under *Jephson*.

<sup>1</sup> *Private Correspondence*, I, 223-24.



be alone insensible of my merit and services, will drive me away, and they shall have their ends. . . . Mr. Lacy thinks and speaks very injuriously of my brother, and has lately done some things which I think shows a spirit contrary to that of our articles, and the terms of our reconciliation settled before you.”<sup>1</sup> The letter now printed shows the warmth of relationship between the brothers.

*Hampton Monday*

*Night,*

[*Circa August 15th, 1768?*]<sup>2</sup>

DEAR GEORGE.

Your Affair with Lacy cannot be in better hands than those of our friend *Chamberlain*<sup>3</sup>—He is clever, knows *Lacy's* Character, & is well assur'd that What we Ask is a trifle to what he (Lacy) ought to have done on his own Accord—

I would not have You go to Lacy, & could I have wishd a Person to transact y<sup>e</sup> matter, it Sh<sup>d</sup> be *Chamberlain*—therefore leave the Business to him & I will through you tell him my thoughts of y<sup>e</sup> Person he is to treat with, & <sup>the</sup> thing he is to treat about. I have fix'd my resolution, that if he does not make it Easy to You,

<sup>1</sup> *Private Correspondence*, I, 311.

<sup>2</sup> *Idem*, I, 310–312; three letters connected with this quarrel are dated August 20th–24th.

<sup>3</sup> Possibly Mason Chamberlain, ■■ original member of the Royal Academy. Died, 1787.



& consequently to Me, I will never upon my honor, let what will be y<sup>e</sup> Consequences, go on w<sup>th</sup> him as I have done. It is monstrous that he sh<sup>d</sup> seem to be (for it is only a Seeming) insensible of my very great, nay foolish Generosity to him who has return'd it so ungratefully. the last year, my playing alone brought to y<sup>e</sup> house, between 5 & 6 thousand pounds—I got up y<sup>e</sup> Pantomime for w<sup>ch</sup> I might have had a benefit & got 200 p<sup>ds</sup> for it—I w<sup>d</sup> not let Barry or myself perform for y<sup>e</sup> *Peep behind* &c,<sup>1</sup> & you know what [fame?]<sup>2</sup> I have given to yhouse in altering *Romeo—Every Man*, &c &c &c without fee or reward—now my dear George—this is the ground that I w<sup>d</sup> have our Friend take—let him talk y<sup>e</sup> Matter over with *Lacy* as from himself—& tell him that <sup>upon</sup> his behaviour to my Brother will depend *my* future behaviour to him—that He must tell Lacy as his friend—that I have had great inducements to quit Drury Lane, & if he sh<sup>d</sup> be riotous<sup>3</sup> M<sup>r</sup>. Chamberlain may insinuate that M<sup>r</sup>. Yorke<sup>4</sup> has given it as his opinion that I may sell toMorrow without his leave, or giving him y<sup>e</sup> refusal—this I say in case of his being furious, for we must carry our point at all Events—We must have y<sup>r</sup> Addition to y<sup>r</sup> Salary without any

<sup>1</sup> The *Peep Behind the Curtain*, by Garrick, was produced in 1767.

<sup>2</sup> MS. nearly illegible.

<sup>3</sup> Written over and blurred.

<sup>4</sup> Charles Yorke (Lord Chancellor), 1722–1770. See a letter of his, *Private Correspondence*, I, 279.



Conditions of my doing this or that, which he w<sup>d</sup> meanly barter for —

If he could nobly give You y<sup>e</sup> 200 p<sup>ds</sup> he has taken from me & give it you, he sh<sup>d</sup> have it again ten fold — but he is incapable of it, as I was foolishly Easy in giving it up —

Lacy must be frighten'd — if *Chamberlain* could settle this Matter so that I might think well of Lacy, I should be Easy in my Mind — but I am sick of his *mean, ungrateful, wretched* behaviour — I will prove to the Man that I am cheaper than y<sup>e</sup> Cheapest of y<sup>e</sup> lowest part of his Company — I have a thought — Suppose, you were to attend M<sup>r</sup>. Chamberlain to Richmond or to Isleworth in his way to Lacy's, on Wednesday Morn<sup>g</sup>. I will be w<sup>th</sup> you at Eleven or 12 o'Clock sooner, or later (as he pleases) & at any house you will appoint we can talk over more in a q<sup>r</sup>. of an hour than we can write in a q<sup>r</sup>. of a Year — You then may drive with Me if you please, & we shall know w<sup>t</sup> to do — If *you* can't conveniently come, I will meet *him* on Wed<sup>y</sup>. at his own time & place, & then will settle y<sup>e</sup> Whole — Send me Word toMorrow Night, & I will do as you bid me —

I am so angry w<sup>th</sup> Lacy — that whatEver plan Chamberlain & you settle I will pursue most punctually

Ever Ever Y<sup>rs</sup>

D. G——

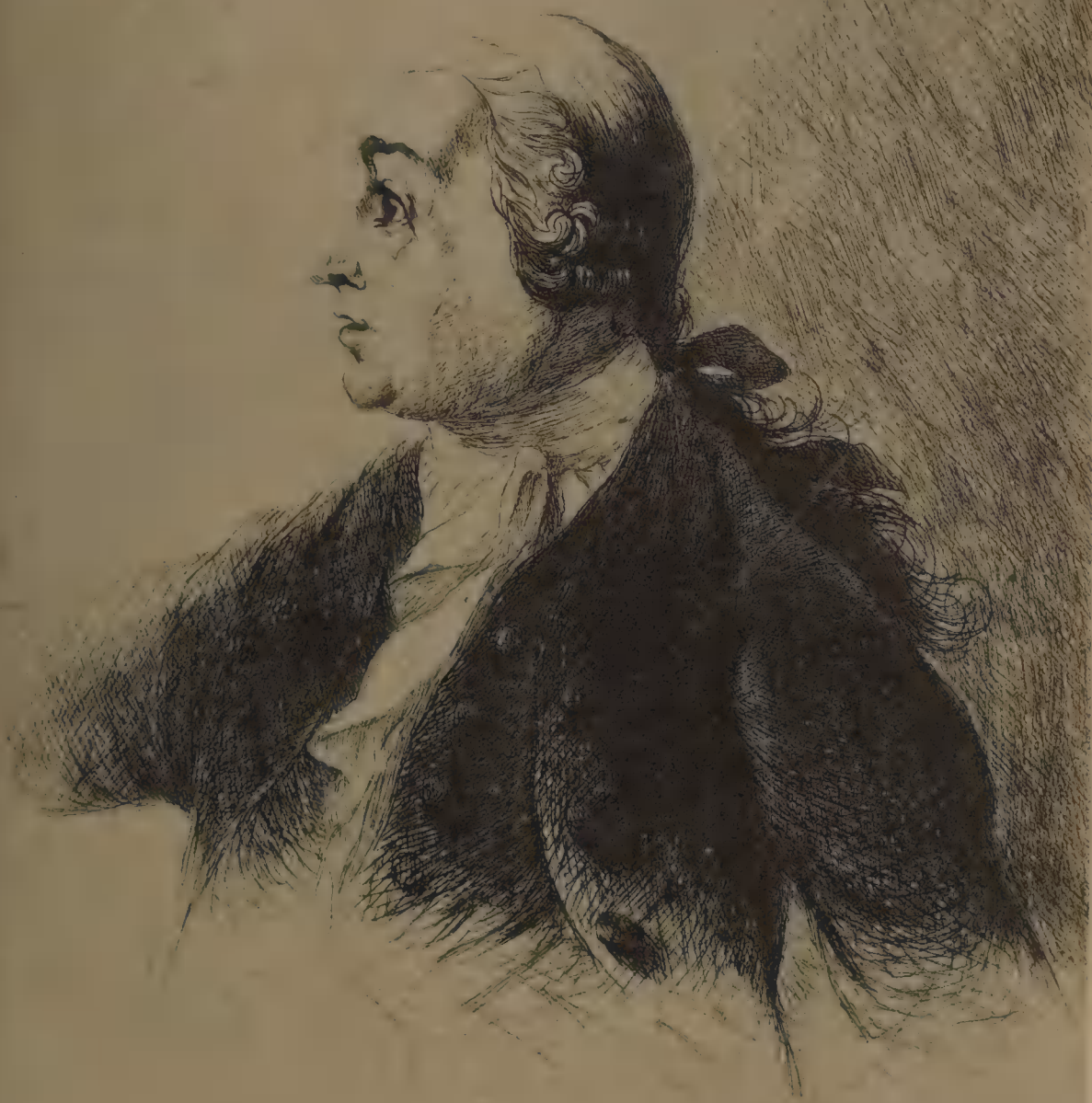


















No charge against the actor-manager is more often heard than that he sees nothing commendable in any play which will not let him shine. The widespread feeling of this sort in regard to Garrick, Horace Walpole phrased strongly in connection with his play, *The Mysterious Mother*. "I have finished my Tragedy," he wrote. ". . . I am not yet intoxicated enough with it to think it would do for the stage, though I wish to see it acted, — nor am I disposed to expose myself to the impertinences of that jackanapes Garrick, who lets nothing appear but his own wretched stuff, or that of creatures still duller, who suffer him to alter their pieces as he pleases."<sup>1</sup> On the other hand three letters of Garrick's, to Captain Thompson, Hannah More, and Lord Bute, criticising plays by the first two and by John Home, show that he was a sound critic. What he says in the letter to Thompson of the relation of character to fable might well be taken as a first principle by young playwrights, and posterity has corroborated his judgments on the other two plays. Indeed the *Dramatica Biographia* says of Thompson's *Hobby-Horse*: "It would do discredit to any Author that ever existed."

Captain Edward Thompson illustrates the treatment Garrick so often met from those whom he befriended. After an adventurous career he had by 1762 reached

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<sup>1</sup> *Letters of Horace Walpole*, ed. C. D. Yonge, II, 81.



the rank of Captain in the Navy. He then withdrew from it and devoted himself to writing, in the main ephemeral verse of a low order both in subject — *The Meretriciad*, *The Courtezan*, etc. — and in quality. In 1766 Garrick produced his *Hobby-Horse*, which failed. Garrick showed him repeated kindnesses, among others procuring for him in 1772 the commission of commander. This Garrick did in spite of Thompson's satire, *Trinculo's Trip to the Jubilee*, on the actor's pet spectacle, the Shakespeare Jubilee at Stratford in 1769. But in 1776 a letter appeared in the *London Packet* charging Garrick with conspiracy to destroy Thompson's play, *The Syrens*, then acting at Covent Garden. Bate, the proprietor of the paper, was so indignant when he learned the facts, that he published a reply, signed *Mermaid*, letting the town know of Garrick's many kindnesses to the man. This letter Thompson tried to fasten on Garrick, who had Bate swear to an affidavit as to the authorship and thus wrung an abject apology from Thompson. It is sad to turn from the very friendly letter here printed, with its evident enjoyment of Thompson's letters from Scotland, to the words with which Garrick closed their relations after the final affront in 1776:

Be assured, Sir, that I have as totally forgotten whatever you may have written to me from every part of the world as I will endeavour to forget that such a



person as the writer and his unkindness ever existed,  
and was once connected with, Sir,

Your most humble servant,

D. GARRICK.<sup>1</sup>

*Hampton*

Sep.<sup>r</sup> 12/66

DEAR SIR

Let me thank you most sincerely for y<sup>r</sup>. very  
Entertaining, & obliging letter.

I am sorry that you so feelingly lament the loss of y<sup>r</sup>.  
Patron<sup>2</sup> — He is only retir'd for a While, that he may  
return with more power & Splendor. I don't like your  
remarks upon Fortune, she is certainly dim-sighted at  
times, but . . . you have at present no reason for  
Complaint — consider my dear Captain — that you are  
Young, Stout, <sup>have</sup> great health, great Spirits & one of  
y<sup>e</sup>. finest women in England with you — what y<sup>e</sup>. Devil  
would you have? . . . let me hear no more, my good  
Captain, of y<sup>r</sup>. Complaints against fortune loss of friends  
&c &c — remember the burden of y<sup>e</sup>. old Song — a *light*  
*heart* &c.

yr. Account of Scotland pleas'd me much<sup>3</sup> — I read

<sup>1</sup> *Private Correspondence*, II, 146.

<sup>2</sup> Garrick himself?

<sup>3</sup> After 1764 Thompson lived for some time in Scotland, which he  
“described with that virulence which the examples of some eminent



it to our friend Colman yesterday, & we laughed heartily — y<sup>r</sup>. accounting for their filth by way of preservation against y<sup>e</sup> Plague, & ye broken-winded Priests are admirable touches; You must give me some more from y<sup>e</sup> fountain head, & we will send you some News from the banks of y<sup>e</sup> Thames in return for it — Colman sends his Love & Best wishes to you — & hopes to hear from you — he is still hoarse, & his friends are alarm'd about him — M<sup>r</sup>. Lacy thinks he's in great danger, I think, he's past it, & begins, in spite of his hoarseness *to be himself again*.

I am sorry you did not see Aikin,<sup>1</sup> but I <sup>have</sup> a very good Idea of him from what you have pick'd up — I have Ever spoke my Sentiments to you about y<sup>r</sup>. dramatic Matters, & I will now, with a freedom, that you will not dislike because it is the result of <sup>very</sup> good Wishes & good liking to you, & proceeds from my honest Judgment; tho there were good things in the *Hobbyhorse*, & some Character; I never approv'd it — I always was afraid of it, & foretold the Event — it wants fable — *Action, Action, Action*, are words better apply'd to y<sup>e</sup> Drama, than to Oratory — be assur'd <sup>that</sup> without some comic Situations resulting from the fable,

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persons of that period had rendered fashionable, and which cannot be sufficiently condemned." *Biog. Dram.* I, pt. ii, 703.

<sup>1</sup> Probably Francis Aickin, late member of Garrick's company. By 1774 he, too, had grievances. See letters in *Private Correspondence*, I, 651–55.



the *Hobby horse* will not run y<sup>e</sup> race we could wish it — all the knowledge of Character, with y<sup>e</sup> finest Dialogue would be lost without a proper Vehicle, to interest y<sup>e</sup> Audience. You will throw away much powder & Shot, if you don't ram down both, & compress them w<sup>th</sup> a good fable; there is y<sup>r</sup> great failure, & were I worthy to advise you (I am an old pilot & have brought some leaky vessels into port) I would not write a line till I had fix'd upon a good Story & consider'd it well upon paper — <sup>If you don't</sup> you will sail without rudder, compass or ballast — whatEver you send to me, I will read it as I would any Brother's & give you my opinion like a Brother — You on the other hand, must not be displeas'd with my frankness — & if you *should*, I had much rather you s<sup>hd</sup> be angry at my not thinking w<sup>th</sup> You, than curse me for a Miscarriage upon the Stage. My Brother is in Staffordshire — M<sup>rs</sup> Garrick sends her Compliments, I beg mine to Y<sup>r</sup> Lady & may Success attend y<sup>e</sup> & Fortune see better for y<sup>e</sup> future. I am  
Dear Sir

most truly y<sup>r</sup> hum<sup>le</sup>

Ser<sup>t</sup>

D. GARRICK.

Samuel Johnson said of Hannah More, “I was obliged to speak to Miss Reynolds, to let her [Miss More] know that I desired she would not flatter me so much.” Somebody on this observed: “She flatters



Garrick.” Johnson answered: “She is in the right to flatter Garrick. She is in the right for two reasons; first, because she has the world with her, who have been praising Garrick these thirty years; and secondly, because she is rewarded for it by Garrick. Why should she flatter *me*? I can do nothing for her.”<sup>1</sup> If a boyhood friend of Garrick’s chose to put such an interpretation on the deep friendship of Hannah More for Garrick, what wonder that the world in general constantly misinterpreted him!

The following letter shows one of the ways in which Miss More was “rewarded”—by detailed and helpful criticism of her second play, the *Fatal Falsehood*, produced at Drury Lane shortly after Garrick’s death. On October 10, 1778, Miss More wrote to Garrick: “I have taken the liberty, dear Sir, to send you my first act. I have greatly changed my plan, as you will see: *Emmeline* is now my heroine, and *Orlando* my hero. Be so good as to treat me with your usual candour, and tell me how I have failed or succeeded in unfolding the story or characters; and, above all, if you can recollect any other tragedy that it is like, as I shall be most careful of that.”<sup>2</sup> In the *Fatal Falsehood*, as printed, any trained reader of plays must at once recognize the truth of Garrick’s criticism as to the weakness in the scene

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<sup>1</sup> *Boswell’s Johnson*, ed. A. Birrell, II, 296.

<sup>2</sup> *Private Correspondence*, II, 315.



between the two friends, which persisted, and as to the slight complication the “fable” shows.

*Hampton Nov<sup>r</sup>*

23<sup>d</sup> 1778.

MY DEAR MADAM

I have read the three Acts & laid them by, & to them again — there are some Objections, which may be alter’d when we Meet, & can read them together: the two next Acts must determine of the former three — there are some Abrupt Endings of y<sup>e</sup> Acts or rather Scenes, & I think y<sup>e</sup> Scene, w<sup>ch</sup> sh<sup>d</sup> be capital between *Rivers* & Orlando in y<sup>e</sup> 3<sup>d</sup> Act not yet warm enough — the last should inquire whether some Intelligence about his Family, or some female Connection may not lie heavy upon his Mind — Why sh<sup>d</sup> he doubt of his Father’s Consent for his union w<sup>th</sup> *Emiline*? If that had been mark’d or known before it would have done; & perhaps the Father’s Objecting to marry his Daughter to a stranger &c might be an addition to the Fable — however do not alter till I have consider’d y<sup>e</sup> whole — You have good time before you, & we <sup>will</sup> turn it about in our Minds with Advantage — <sup>from</sup> the Father’s Objections might arise some good Scenes between the Son & him, & y<sup>e</sup> Daughter & him — then indeed *Rivers* might mistake, & *Orlando* being afraid to tell, might create an animated Scene <sup>and more</sup> <sup>^</sup> confusion — but let it alone till I see y<sup>e</sup> Whole — I have been very ill with a



Cold & Cough w<sup>ch</sup> tear my head & breast to pieces — has the Sincere, little, very little Gentleman ' deign'd to visit you — I have had such proofs of his insincerity to me upon many Occasions that I am more astonish'd, than 'displeas'd at his Conduct — *M<sup>rs</sup> Cholmondeley*<sup>2</sup> gave him a fine Dressing at S<sup>r</sup> Jos: Reynold's. He was quite pale & distress'd for y<sup>e</sup> Whole Company took my Part — among other friendly Matters — he said, that it was no Wonder, Wits were severe upon Me, for that I was always Striking w<sup>th</sup> y<sup>e</sup> keen Edge of Satire all that came in my Way — *M<sup>rs</sup> C. said it was y<sup>e</sup> reverse of my Character & that I was y<sup>e</sup> gayest Companion without Malignity — nay, that I was too prudish, & carry'd my dislike of Satire too far, & that, she was surpris'd to hear a particular Friend of Mine so Mistake Me so —* this was a dagger — for all were against him — but let us brush this Cobweb from our thoughts — I have sent some Nonsense to the Arab<sup>3</sup> — dull truth without Poetry — I forgot her Christian name, so have given the Mahometan one:

I wish I could have written better verses for her book, & prov'd a little better title to my Place than I have

1 Probably Dr. Monsey. See *Private Correspondence*, II, 288–89, for three letters which apparently explain the critic's irritation.

2 Polly Woffington, sister of the famous Peg Woffington, married the Rev. Cholmondeley, a nephew of Lord Cholmondeley. She had some of her sister's conversational quickness and skill.

3 Apparently pet name for one of the More sisters. She was making a collection of autographs.



done — I have finish'd my prol: & Epil: for Fielding's play,<sup>1</sup> & have been very lucky — I have in y<sup>e</sup> first introduced the Characters <sup>in</sup> *Tom Jones* & *Joseph Andrews* pleading at y<sup>e</sup> Bar of y<sup>e</sup> Publick for y<sup>e</sup> Play — it is really tolerably done — would have sent it, had I a written Copy — say nothing about it —

Yours my dearest  
 Nine at all Times  
 & in all places

D. GARRICK

Madam wraps her  
 Love up with Mine  
 to keep it warm, for  
 you, & your Sisters —

John Stuart, Lord Bute, on first coming to London in 1745, showed his fondness for acting by his enjoyment of masquerades, and of plays which he gave with his relations. It was said of him, as a patron of letters, that he rarely favored any one outside his party and that he was over-partial to the Scotch. In 1756 his favor was something not to be treated lightly by Garrick, for he was the companion and confidant of the future King of England and his relations with his mother, the Princess, were so intimate as even to rouse scandal. When,

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<sup>1</sup> His long lost play: *The Fathers, or the Good-Natured Man*, produced at Drury Lane, November 30, 1778. See, for prologue and epilogue, Garrick's *Poetical Works*, II, 356-59.



therefore, he recommended to Garrick's attention the play, *Douglas*, of the Scotch clergyman John Home, the manager found himself in exactly the position he once feelingly described to his friend John Hoadley: "I have a Play with Me, sent to me by My Lord Chesterfield—but it won't do, & yet recommended by his Lordship & patroniz'd by Ladies of Quality: what can I say or do? must I belye my Judgment or run the risque of being thought impertinent, & disobliging y<sup>e</sup> great Folks?" As the following letter<sup>1</sup> will show any one who knows the play of *Douglas*, Garrick refused it on good grounds, and courageously; yet there were no charges too mean to be made as to the reasons for the refusal. John Forster, who seemed to feel that he could not exalt Goldsmith without decrying Garrick, repeated with relish the gossip of the hour—which the letter here printed goes far to refute. *Douglas*, Forster wrote, "was not acted at the Theatre Royal in Drury-Lane, because Garrick, who shortly afterwards so complacently exhibited himself in *Agis*, & in the *Siege of Aquileia*, & other ineffable dullness from the same hand (wherein his quick suspicious glance detected no Lady Randolphs), would have nothing to do with the character of *Douglas*. What would come with danger from the full strength of Mrs. Cibber, he knew might be safely

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■ Extracts from this letter were printed in the *Quarterly Review*, June, 1868, by Sir Theodore Martin. See also his *Monographs*, (1906) pp. 62-64.











left to the enfeebled powers of Mrs. Woffington: whose Lady Randolph would leave him no one to fear but Barry, at the rival house. But despairing also of Covent-garden when refused by Drury-lane, & crying plague on both their houses, to the north had good parson Home returned, and, though not till eight months were gone, sent back his play endorsed by the Scottish capital. *There* it had been acted; and from the beginning of the world, from the beginning of Edinburgh, the like of that play had not been known—Even puffery of Home must have languished, but for that resolve of the presbytery to eject from his pulpit a parson who had written a play. It carried *Douglas* to London; secured a nine nights' reasonable wonder; and the noise of the carriages on their way to Covent-garden to see the Norval of silver-tongued Barry was now giving sudden headaches to David Garrick." Had John Forster read *Douglas*? If he had, must he not have seen that it had no qualities to warrant expectation of the success it attained, and that its initial success could have come only from special temporary conditions in Edinburgh? That Garrick should have acted other plays of Home, even though poor, is not surprising. It is one thing to refuse a play from an unknown dramatist, it is something wholly different to insist on one's own judgment of a play by the same person when he has become famous and the public demands a chance to see whatever he has written. What manager could with-



stand that demand and hold his public? The following letter proves that no such petty and silly reason as fear that Mrs. Cibber as Lady Randolph might overshadow him as Douglas determined his decision against a play at the time probably even more faulty than it now appears, for changes lay between its submission to Garrick and its final production.

*July y<sup>e</sup> 10<sup>th</sup> 1756*

MY LORD.

It is with y<sup>e</sup> Greatest Uneasiness that I trouble Your Lordship with my Sentiments of M<sup>r</sup>. Hume's Tragedy — The little Knowledge I had of him, gave me the warmest inclination to Serve him, which I should have done most sincerely, had the Means been put into my hands — but upon my Word & credit it is not in my Power to introduce *Douglas* upon y<sup>e</sup> Stage with y<sup>e</sup> least advantage to the Author, & the Managers — the Tragedy (if possible) is in its present Situation, As unfit for representation as it was before, & Your Lordship must be sensible, that it <sup>wanted</sup> all y<sup>e</sup> requisites of y<sup>e</sup> Drama to carry it ev'n through y<sup>e</sup> two first Acts — M<sup>r</sup>. Hume is certainly a Gentleman of Learning & Parts, but I am [as certain] that Either his Genius is not adapted to Dramatic Compositions or that he wants the proper Exercise & Experience to shew it to advantage:

I am oblig'd My Lord to be free in y<sup>e</sup> Delivery of my



opinion upon this Subject, as I think, both M<sup>r</sup> Hume's & my Reputation concern'd in it: I should have had y<sup>e</sup> highest Pleasure in forwarding any Performance which Y<sup>r</sup> Lordship should please to recommend; but Nobody knows as well as You do, that all y<sup>e</sup> Endeavors of a Patron & the Skill of a Manager, will avail Nothing, if the dramatic Requisites & Tragic Force are Wanting—I am so strongly convinc'd that this is the case of y<sup>e</sup> Tragedy in Question, that I durst not upon any Acc<sup>t</sup> venture it upon y<sup>e</sup> Stage of Drury Lane, & I would stake all my credit, that the Author would sorely repent it, if Ever it should be Exhibited upon any Theatre—As I ought to Second these strong Assertions with some few Reasons, I will Endeavor, for Y<sup>r</sup> Lordship's & M<sup>r</sup> Hume's Satisfaction, to point out the (what I think) insurmountable Objections to the Tragedy.

The Story is radically defective & most improbable in those Circumstances which produce the dramatic Action—for instance—Lady Barnet continuing Seven Years together in that melancholly miserable State, just as if it had happen'd y<sup>e</sup> Week before, without discovering y<sup>e</sup> real Cause; & on a Sudden opening y<sup>e</sup> Whole Affair to Anna without any stronger reason, than what might have happen'd at any other Time since the Day of her Misfortunes—this I think, w<sup>ch</sup> is y<sup>e</sup> foundation of y<sup>e</sup> Whole, Weak & unaccountable—The two first Acts pass in tedious Narratives, without anything of Moment being plan'd or done—the introducing *Doug-*



*las* is y<sup>e</sup> Chief Circumstance, & yet, as it is manag'd, it has no Effect; It is romantic for want of those probable Strokes of Art, w<sup>ch</sup> y<sup>e</sup> first Poets make use of to reconcile strange Events to y<sup>e</sup> Minds of an Audience—*Lady Barnet's* speaking to *Glenalvon* immediately in behalf of *Randolph*, forgetting her own indelible Sorrows, & *Glenalvon's* Suspicions & Jealousy upon it (without saying anything of his <sup>violent</sup> Love for y<sup>e</sup> Lady, who cannot be of a Love-inspiring Age) are premature and unnatural—But these and many other Defects, w<sup>ch</sup> I will not trouble Y<sup>r</sup> Lord<sup>p</sup> with, might be palliated & alter'd perhaps; but the Unaffecting conduct of y<sup>e</sup> Whole & which will always be y<sup>e</sup> Case, when the Story is rather told, than represented; when the Characters do not talk or behave suitably to y<sup>e</sup> Passions imputed to them, & the Situation in Which they are plac'd; when the Events are such as cannot naturally be suppos'd to rise; & the Language too often below the most familiar Dialogue; these are the insurmountable Objections, which in my Opinion, will Ever make *Douglas* unfit for y<sup>e</sup> Stage,—In short there is no one Character or Passion which is strongly interesting & supported through y<sup>e</sup> five Acts—

*Glenalvon* is a Villain without plan or Force; He raises our Expectation in a Soliloquy at y<sup>e</sup> first, but sinks Ever after—L<sup>d</sup> Barnet is unaccountably work'd upon by *Glenalv<sup>n</sup>* to believe his Lady fond of *Randolph*, & the Youth is as unaccountably attack'd by L<sup>d</sup> Barnet,



& looses his Life for a suppos'd Injury which he has done to him, whose Life he just before preserv'd — & what is this Injury? <sup>Why</sup> Love for a Lady, who is old Enough to be [h]<sup>1</sup>'s Mother, Whom he has scarcely seen, & w<sup>th</sup> whom it was impossible to *indulge* any Passion, there not being Time, from his Entrance to his Death, ev'n to *conceive* one. these I think My Lord, are y<sup>e</sup> Chief Objections to the Tragedy — & these I flatter Myself Your Lord<sup>p</sup> was sensible of before You sent y<sup>e</sup> Play to Me.

I have consider'd y<sup>e</sup> Performance by Myself, I have read it to a Friend or Two with all the Energy & Spirit I <sup>was</sup> Master of <sup>but</sup> without the wish'd for Effect — The Scenes are long without Action, the Characters want strength & Pathos, and the Catastrophe is brought about without y<sup>e</sup> necessary & interesting preparations for so great an Event —

A Friend of Mine has made some Slight Remarks upon y<sup>e</sup> Margin with his pencil, some of Which I agreed to but dissented from him in others — had I thought <sup>y<sup>t</sup></sup> the Tragedy could possibly have appear'd, I would have submitted some Alterations to y<sup>e</sup> Author; But upon my Word & honor, I think y<sup>e</sup> Tragedy radically defective, & in Every Act incapable of raising the Passions, or commanding Attention. I must now Ask Your Lordships Pardon for detaining you so long, I



have submitted my Opinion to y<sup>r</sup> Lord<sup>p</sup> without Method or reserve—I am conscious that I have repeated my Thoughts, but as I intended to convince M<sup>r</sup> Hume <sup>more</sup> of my Sincerity & Friendship than my critical Abilities, I have written with y<sup>e</sup> Same openness & Freedom, that I would have convers'd.

I could wish that y<sup>r</sup> Lordship would oblige me so far to permit this Letter to be sent with y<sup>e</sup> Tragedy into Scotland; I have Undertaken this office of Critic & Manager, with great Reluctance, being well convinc'd that M<sup>r</sup> Hume (for whom I have the highest Veneration) has a fatherly fondness for his *Douglas*—If I am so happy to agree with Lord Bute in opinion, it would be a less Grievance to M<sup>r</sup> Hume to find my Sentiments of his Play, not contradicted by so well-known a Judge of Theatrical Compositions.

I am

My Lord

Y<sup>r</sup> Lordship's

Most humble

&

Most Obed<sup>t</sup>

Servant

D. GARRICK.

Was Samuel Johnson, by any chance, one of the “friends” to whom *Douglas* was read by Garrick? When most of London was acclaiming it, Johnson de-











clared that there were not “ten good lines in the whole play.”

Garrick, Bonnel Thornton, and George Colman were shareholders in the *St. James Chronicle*, and made it the most successful of such sheets as a retailer of literary contests, anecdotes, and humorous and witty articles. For it Colman wrote indefatigably essays and occasional articles, on every subject. One set, begun June 11, 1761, *The Genius*, was perhaps the most successful. The letter to Colman here printed shows another frequent harassment of Garrick, certain journalists of the time,—if such pirates of Grub Street deserve so worthy a title.

Dec<sup>r</sup>. 17<sup>th</sup>. 1761.

DEAR COLMAN.

I rejoice that you are arriv'd safe at Bath, but most sincerely wish you as little pleasure <sup>there</sup> as possible, and You may guess the Reason—Fitzherbert being with you will, I fear, most powerfully counteract my Wishes, however, I have some small hopes from his <sup>not</sup> being <sup>under</sup> y<sup>e</sup> same Roof with you—

I have this Moment seen our Friend Churchill<sup>1</sup> & told him a fine Scheme of Vaughn's<sup>2</sup> in conjunction with the

<sup>1</sup> The author of the *Rosciad* was on intimate terms with both Thornton and Colman.

<sup>2</sup> Thomas Vaughan, clerk to Commission of the Peace for Westminster, amateur of the theatre, writer of essays for the *Morning Post*



Gang of Pottinger<sup>1</sup>—they are going to publish a Set of Papers call'd the *Genius*, in order to forestall y<sup>rs</sup> & deceive the Public. It is a most infamous design, & I desir'd Churchill would Let Thornton know of it, which he will do immediately, & prevent their Scoundrillity by some humourous Paragraph—If you w<sup>d</sup> have any thing done, write directly & You shall be obeyed most minutely.

I have read y<sup>r</sup> last & think <sup>it</sup> a fine Plan<sup>2</sup> a little too hastily finish'd—there is Strength, & good Sense, but I would more laugh & pleasantry—our new Tragedy<sup>3</sup> creeps on; We might steal it on to Six Nights with much loss, but I hope, that the Author will be reasonable, & satisfy'd with what We have already done, without insisting upon our losing more to *force* a Reputation—this Entre Nous—You have heard I suppose of a Col<sup>l</sup> Barry<sup>4</sup> who has taken y<sup>e</sup> Lyon by the

and of some insignificant plays. He is said to have been the original of Dangle in *The Critic*. See *Memoirs of the Colman Family*, Peake.

1 Israel Pottinger, author of *The Methodist*, a comedy. An essay on *The Present State of the Theatre* was “printed for” I. Pottinger, in 1761. An unscrupulous hack.

2 Perhaps for *The Musical Lady*, produced in 1762.

3 Dr. Delap's *Hecuba*. It ran for only three nights. See *Private Correspondence*, I, 125.

4 Isaac Barré (1726–1802) had fought with Wolfe at Quebec. “After fourteen years of service he felt justified in applying to Pitt for advancement (28th April, 1760), but he was refused on the ground that ‘senior officers would be injured by his promotion.’” He represented Chipping Wycombe from December 5, 1761, to 1774. “Five days after his first election he attacked Pitt with great fierceness of language; and the effect of his speech was heightened by his massive and swarthy



Beard in y<sup>e</sup> Parliame<sup>t</sup> house; P—— made no Reply to it, & lost his Question — the Town in general think that y<sup>e</sup> Col<sup>l</sup> was rather too rough — there will be fine work anon! — Whitehead's play<sup>1</sup> has been once read, & has a great deal of Merit —

Pray let me see you soon with y<sup>r</sup> Bundle of Excellencies — M<sup>r</sup> Murphy has at last declar'd off with us, & in a Letter to Oliver, says, that he has been so great a loser by y<sup>e</sup> Managers of Drury Lane that he can never more have any dealings with us — Wish me joy my dear Friend, but keep this to y. self for Many Weighty reasons —

My Love to Fitzherbert & believe me most

Affectionately Yours

D GARRICK.

Mrs Garrick

pres<sup>ts</sup> her Comp<sup>ts</sup> to you —

On few subjects have the biographers of Garrick been surer than on his insincerity in talking, after his return from the Continent in April, 1765, as if he thought seriously of not returning to the stage. Even the least prejudiced of the biographers, Joseph Knight, says:

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figure, as well as by the bullet [from the fighting at Quebec] which had lodged loosely in his chest, and given 'a savage glare' to his eye." See *Dict. Nat. Biog.*

1 Probably Wm. Whitehead's *School for Lovers*, produced February 10, 1762.



“When Garrick came back, his announced purpose was not to act. He purposed living in retirement at Hampton House, now known as Garrick Villa. . . . In the arrangement of his new books and curios, and in the continued exercise of hospitality, he would find employment enough, and the ‘loathed stage’ should see him no more. Some there were whom these protestations took in, and Hoadley congratulated Garrick on his resolution. An ingenuous nature was necessary to accept such declarations. The wires were being dexterously pulled, and a royal puppet at length removed all Garrick’s scruples. Mr. Garrick must not retire, said George the Third. Would he not reappear at royal command? What could so loyal a subject as Garrick do?”<sup>1</sup>

But Dr. Hoadley had good ground for believing that Garrick was seriously in doubt about his return to the stage, for the following letter of Garrick told him this in so many words.

*London*

*May 4<sup>th</sup>/  
65*

You see my dear D<sup>r</sup>. that I am not behind hand with You in friendly promptness, & that my retort cordial is upon the heels of your affectionate Congratulations—Madam & I are arriv’d from Abroad (as the

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<sup>1</sup> *David Garrick*, J. Knight, 221-22.



Papers say) and as I say, safe & sound; which are bold Words considering Where we have been; . . .

If by y<sup>e</sup> word *Sound* you include a general state of health I cannot so well answer your question—I am somewhat y<sup>e</sup> worse for Wear, a terrible malignant fever in Germany has a little blited me, & tho I get better daily, yet I am not able to answer the question which is so often put to Me, whether *I shall strut & fret my hour upon y<sup>e</sup> Stage again*: my fire is abated, tho my Spirits are all alive & merry—a Month or Six Weeks will make great discoveries—Your Account of Madam & You rejoices me Much & Madam & I take great part in y<sup>r</sup>. happiness—

My poor Girl was most vilely us'd by a terrible Neapolitan—Sciatica—I would willingly have compounded that she sh<sup>d</sup>. have been a Cripple all her Life, to be rid of her pains: She underwent, like any of her own papistical<sup>1</sup> Martyresses various violent operations, & was at last cur'd by an Old Woman's recipe—blush physick blush—

We both send our Warmest love to You both—ten thousand thanks for y<sup>r</sup>. information about Dodd<sup>2</sup>—I must intreat you to see them again & again, & let me know their qualities a little more minutely—they are to be with us but I sh<sup>d</sup>. be glad of so good a guide, to set<sup>3</sup>

<sup>1</sup> Mrs. Garrick was a Roman Catholic.

<sup>2</sup> See *Private Correspondence*, I, 183, for Dr. Hoadley's reply admirably characterizing the acting of Mr. and Mrs. Dodd.

<sup>3</sup> MS. doubtful.



out the particulars—take care that you a[re]<sup>1</sup> not deceiv'd by Comparison.

You must not let them know what we write about, it will add to their importance, w<sup>ch</sup>/ with the Gentleman's double japan, will be death & y<sup>e</sup> Devil—I Detest a Coxcomb, & in my legacy to future Managers & Players (a posthumous work) I have laid it down as an invariable Maxim that no Coxcomb can be a theatrical Genius—

Yours' Ever

& most affect<sup>y</sup>.

D. GARRICK

I shall be proud to be acquainted with *Cromwell*<sup>2</sup> in his new Cloaths—pray give me some hints about the *Dodds*—it is of great Consequence to y<sup>r</sup>. friend—I need say no more—if you speak w<sup>th</sup> Quin<sup>3</sup>—don't forget my respects to him & Madam's Love.

Stronger evidence still that Garrick really seriously considered retiring is part of a letter to his brother George in November, 1765, only five days before he reappeared in *Much Ado about Nothing*. Why should he wish to deceive this brother who had always been so

<sup>1</sup> MS. torn.

<sup>2</sup> Dr. Hoadley wrote a play, never produced, on *Thomas Cromwell, Earl of Essex*. See *Private Correspondence*, I, 167.

<sup>3</sup> James Quin, whose popularity as an actor was seriously affected by Garrick's rise. They were, however, by the date of this letter, when Quin had long retired, good friends.



devoted to the actor that Garrick was constantly wanting him for this or that? Indeed when George Garrick died, shortly after David, the mot of the town was that the cause of his death was "David wanted him." The letter of November 9, 1765, begins *Dear Brother*, and after some business details continues:—

—His Majesty has desir'd me to appear again to Oblige him & the Queen. I shall Obey their Commands, but only for a few Nights; my resolution is to draw my Neck as well as I can out of y<sup>e</sup> Collar, & sit quietly with my Wife & books by my fire-side — if I could receive any great Pleasure from the Eager desire of all Sorts of People to see Me again, I might have it at present; for indeed their violent call for Me is as general, as it is particular — thinking People afraid of Mischief the first Night, & I wish from my Soul that it was well over—

What lends color to Garrick's statement about "a few Nights" is the fact that during the season of 1765-66 he appeared but ten times,<sup>1</sup> in contrast to seventy times as the lowest number of appearances in any previous whole season. In the second season of his return to the stage he acted but nineteen times, and till the last season of all he never passed thirty-three performances in any one theatrical year. Clearly, though he yielded to pressure from

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1 See table in *Life of David Garrick*, P. Fitzgerald, II, 469-70.



friends and even perhaps to the glamour of his work, he did in part withdraw after 1765.

Frances Brooke, the *Biographia Dramatica* declares, was “as remarkable for gentleness and suavity of manners, as for her literary talents.” Posterity has not remembered the talents, and “suavity,” “gentleness,” seem odd words to apply to her in the light of her virulent and, as Garrick declares in a letter to Miss Cado-gan, wholly ungrounded attack on the manager in her novel, *The Excursion*. The heroine, Miss Villiers, has written a tragedy, and encouraged by the hearty approval of it by Hammond, a poet of renown, submits it through him to the Manager of Drury Lane. The dialogue between Mr. Hammond and the Manager is worth quoting as an amusing if exaggerated picture of an harassed manager too good-natured to dispose of the matter summarily and too busy to have considered carefully a play he does not need. The words of Hammond, however, in their unsparing directness read rather like what one wishes one had said than what one says. After allowing the manager but a very short time for reading the play, Hammond calls on him at eleven in the morning.

“As he loves to keep on good terms with all authors of reputation who have the complaisance not to write for the theatre, as he has measures to keep with me on account of some of my connexions, and as he knows



enough of my temper to be assured it is not calculated for attendance, I was admitted the moment I sent up my name. I found him surrounded by a train of anxious expectants, for some of whom I felt the strongest compassion. . . .

“The train which compose this great man’s levee all retired on my entrance, when the following conversation took place: —

“MANAGER.<sup>1</sup> ‘My good sir, I am happy anything procures me the pleasure of seeing you—I was talking of you only last week—’

“HAMMOND. ‘I am much obliged to you, sir, but the business on which I attend you—’

“MANAGER. ‘Why—a—um—true—this play of your friend’s—You look amazingly well, my dear sir—In short—this play—I should be charmed to oblige you—but we are so terribly overstocked—’

“HAMMOND. ‘I am not to learn that you have many applications, and therefore am determined to wait on your time—You have read the play I take for granted—’

“MANAGER. ‘Why—a—um—no—not absolutely read it—Such a multiplicity of affairs—Just skimmed the surface—I—a—Will you take any chocolate, my dear friend?’

“HAMMOND. ‘I have only this moment breakfasted, sir. But to our play.’

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<sup>1</sup> The names of the speakers are inserted because the distribution of the speeches conflicts in the original.



“MANAGER. ‘True — this play — the writing seems not bad — something tender — something like sentiment — but not an atom of *vis comica*.’

“HAMMOND. ‘In a tragedy, my good sir?’

“MANAGER. ‘I beg pardon: I protest I had forgot — I was thinking of Mr. What — d’ye — call — um’s comedy, which he left me last Tuesday. But why tragedy? why not write comedy? There are real sorrows enough in life without going to seek them at the theatre — Tragedy does not please as it used to do, I assure you, Sir.

“ ‘You see I scarce ever play tragedy now? The public taste is quite changed within these three or four years?

“ ‘Yet *Braganza* [a recent great success in tragedy, in which Mrs. Yates, the intimate friend of Mrs. Brooke, added greatly to her reputation as an actress] — a lucky hit, I confess — something well in the last scene — But as I was saying, sir — your friend’s play — there are good lines — But — the fable — the manners — the conduct — people imagine — if authors would be directed — but they are an incorrigible race —

“ ‘Ah, Mr. Hammond! we have no writers now — there was a time — your Shakespeares & old Bens — If your friend would call on me, I could propose a piece for him to *alter*, which perhaps —’

“HAMMOND. ‘My commission, sir, does not extend beyond the tragedy in question, therefore we will, if you please, return to that.’



















“MANAGER. ‘Be so good, my dear sir, as to reach me the gentleman’s play: it lies under the right hand pillow of the sofa’ — He took the play, which was still in the cover in which I had sent it, & it was easy to see had never been opened. He turned over the leaves with an air of the most stoical inattention, and proceeded:

“‘There is a kind of a—sort of a—smattering of genius in this production, which convinces me the writer, with proper advice, might come to something in time. But these authors—and after all, what do they do? They bring the meat indeed, but who instructs them how to cook it? Who points out the proper seasoning for the dramatic ragoût. Who furnishes the savoury ingredients to make the dish palatable? Who brings the Attic salt?—the Cayenne pepper?—the—the—a—’T is amazing the pains I am forced to take with these people, in order to give relish to their insipid productions—’

“HAMMOND. ‘I have no doubt of all this, sir, but the morning is wearing away.

“‘You have many avocations, and I would not take up your time, I have only one word to add to what I have said: I know we are too late for the present season, but you will oblige me infinitely if you will make room for this piece in the course of the next.’

“MANAGER. ‘The next season, my dear sir!—Why—a—it is absolutely impossible—I have six-and-twenty new tragedies on my promise-list—besides I



have not read it. — That is — if — if — a — your friend will send it me in July — if I approve it in July, I will endeavour — let me see — what year is this? — O, I remember — 't is seventy-five — Yes — if I think it will do, I will endeavour to bring it out in the winter of — the winter of — eighty-two. That is, if my partner — if Mr. — should have made no engagement, unknown to me, for that year, which may put it out of my power.'

“ ‘I wished him a good morning, madam, and have brought back your tragedy. . . .’<sup>1</sup> ‘The incoherent jumble of words without ideas, which I have been repeating to you, madam,’ pursued he, ‘is, I am told, the general answer to dramatic writers, who are intended to be disgusted by this unworthy treatment, which the managers honour with the name of policy, from thinking of any future applications.’

“ ‘That vulgar, unenlightened minds should act with this wretched imitation of craft (for even craft is here too respectable an appellation), I should naturally expect; but that a man of excellent understanding, of the most distinguished talents, the idol of the public; with as much fame as his most ardent wishes can aspire to, and more riches than he knows how to enjoy; should descend to such contemptible arts, with no nobler a view than that of robbing the Dramatic Muse, to whom

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<sup>1</sup> *The Excursion*, book v, ch. vii, pp. 20–29.



he owes that fame and those riches, of her little share of the reward, is a truth almost too improbable to be believed.

“Would it not have been wiser, as well as more manly, to have said in the clearest and most unambiguous terms, ‘Sir, we have no occasion for new pieces while there are only two English theatres in a city so extensive and opulent as London; a city which, in the time of Elizabeth, when the frequenters of the theatre were not a tenth part of the present, supported seventeen. We will therefore never receive any new production but when we are compelled to it by recommendations, which we dare not refuse: nor will I read the tragedy you bring, lest its merit should make me ashamed to reject it.’

“This would have been indeed the language of a thankless son of the drama; the language of a man having no object in view but his own emolument, and wanting gratitude to that publick, and to the beautiful art, to which he was so much indebted; but it would have been the language of a man, and a man possessed of sufficient courage to avow his principle of action.

“Indulge me a moment longer. The person, of whom I have been speaking, deserves, in his profession, all the praise we can bestow: he has thrown new lights on the science of action, and has, perhaps, reached the summit of theatrical perfection.

“I say *perhaps*, because there is no limiting the



powers of the human mind, or saying where it will stop.

“It is possible he may be excelled, though that he may be equalled is rather to be wished than expected, whenever (if that time ever comes) his retiring shall leave the field open to that emulation which both his merit and his management have contributed to extinguish.

“I repeat, that, as an actor, the publick have scarce more to wish than to see him equalled ; as an author, he is not devoid of merit; as a manager, he has, I am afraid, ever seen the dawn of excellence, both in those who aspired to write for, or to tread, the theatre, with a reluctant eye ; and has made it too much his object, if common sense, aided by impartial observation, is not deceived, ‘ To blast each rising literary blossom and plant thorns round the pillow of genius.’ ”<sup>1</sup>

Not content with this remarkably inclusive re-statement of nearly all the current cavillings against Garrick, Mrs. Brooke added that when Miss Villiers told Hammond he should have urged that the piece was the work of a “young and amiable woman, and of family and unblemished character, and that the part of the heroine exactly fitted the abilities of the leading actress at Drury Lane,” Hammond smiled sarcastically because

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<sup>1</sup> *The Excursion*, book v, ch. viii, pp. 32-36.



he “thought them both extremely unfavorable to the cause.”<sup>1</sup>

Of course some play declined lay back of all this, but if Johnson is to be trusted, Mrs. Brooke’s plays deserved their fate. She had repeatedly urged him to look over her *Siege of Sinope* before it was acted, but he always found means to evade her. At last she pressed him so hard that he flatly refused, telling her that by carefully looking it over, she should herself be as well able as he to see if anything was amiss. “But, sir,” she said, “I have no time. I have already so many irons in the fire.” “Why, then, madam,” said Johnson, “the best thing I can advise you to do is to put your tragedy along with your irons.”<sup>2</sup>

It shows the sensitiveness of Garrick that such evident exaggeration should have troubled him seriously, but evidently it did.

July 17. [1777.]<sup>3</sup>

Why should not I say a Word to my dear Miss Cadogan? When shall we see & laugh with you at this sweet place? I long to hear you idolize Shakespeare & y<sup>r</sup> father unimmortalize him: We shall be here till Wednesday next & return again from London on Fri-

<sup>1</sup> *The Excursion*, book v, p. 38.

<sup>2</sup> *Memoirs of H. More*, William Roberts, I, 118.

<sup>3</sup> The date of publication of Mrs. Brooke’s novel, and, still more, the date of Miss Cadogan’s reply to this letter (*Private Correspondence*, II, 239) decide the date.



day Evening <sup>after</sup> will you & y<sup>rs</sup> come before Wednesday or *after Friday* take Your Choice? — I hope you have seen how much I am abus'd in y<sup>r</sup> Friend M<sup>rs</sup> Brooke's new Novel? — She is pleas'd to insinuate that [I am] an Excellent Actor, a So So Author, an Execrable Manager & a worse Man — thank you good Madam Brookes — If my heart was not better than my head, I would not give a farthing for the Carcass, but let it dangle, as it would deserve, with It's brethren at y<sup>e</sup> End of Oxford Road <sup>1</sup> — She has invented a Tale about a Tragedy, which is all a Lie, from beginning to y<sup>e</sup> End — she Even says, that I should reject a Play, if it should be a Woman's — there 's brutal Malignity for you — have not y<sup>e</sup> Ladies — Mesdames Griffith, Cowley, & Cilesia spoke of me before their Plays with an Over-Enthusiastick Encomium? — What says divine Hannah More? — & more than all what says the more divine Miss Cadogan? — Love to y<sup>r</sup> father

Yours Ever most affect<sup>y</sup>

D. GARRICK

I never saw Madam Brooke —

What a Couple of wretches are ye *Yateses* Brooke's partners — I work'd with Zeal for their Patent<sup>2</sup> — wrote a 100 Letters, & they were Stimulating Crumpling<sup>3</sup> all y<sup>e</sup> While to Mischief & they deferr'd y<sup>e</sup> publi-

<sup>1</sup> Tyburn, the gallows-place, of course.

<sup>2</sup> In 1774 Mrs. Yates was joint manager, with Mrs. Brooke, of the Haymarket Opera House.

<sup>3</sup> The MS. is difficult to read here. Possibly Cumberland?











cation till this time,<sup>1</sup> that I might not cool in their Cause —there are Devils for you —If you send me a Line, let it go to y<sup>e</sup> Adelphi any day before 12 —

Miss Cadogan, in a charmingly friendly reply to this letter printed by Boaden,<sup>2</sup> thus sums up the situation: “She is not of consequence enough to excite your anger. . . . While you will continue to be good and great, you must expect your share of abuse. . . . Let them analyse you as much as they can, they can neither diminish your value nor destroy your lustre.” But Garrick would never have played St. Sebastian well.

Probably the busy manager found but little offset to the spite of his enemies in such bare-faced flattery as is proffered in the following notes from Hare, the wit and politician, and Thomas Fitzmaurice.

[June 6, 1776]<sup>3</sup>

DEAR SIR

L<sup>y</sup> Betty Delané and L<sup>y</sup> Julia Howard have desired me to endeavor to get them a Box or part of one for tomorrow: All I can say to recommend them to Your consideration, is, that they are Ladies of the best Taste and Judgment that I ever had the Honor of

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<sup>1</sup> In a note of *The Excursion* Mrs. Brooke states that the chapter attacking the manager of Drury Lane was written long before he withdrew from the stage in 1776. The book was not printed till 1777.

■ *Private Correspondence*, II, 239.

<sup>3</sup> Dated by Garrick on back of letter.



knowing, and their Admiration of you in all Characters is a convincing Proof of it.—They have never seen you in Lear, and I cannot bear the thought of their having so inadequate an Idea of M<sup>r</sup> Garrick's Excellence, as any person must have who has never seen him in a part where he exceeds himself almost in the same degree as he does all others in all other Characters—If this was not my real opinion, I should be ashamed of making you a Compliment so grossly expressed—but upon my Honor it is in my judgment literally true.

I am with great Respect, Sir,

Your most obed<sup>t</sup> Humble Serv<sup>t</sup>

Wimpole Street

J. HARE.

Friday Morning

*H. Wycombe*

*May 31, 1771.*

MY DEAR SIR,

I feel myself not a little unfortunate in being obliged to be in the Country on any day that you are to instruct, delight & entertain the world upon; such, however, is my Situation in regard to tomorrow when I proposed to myself much pleasure in seeing you in *Leon*. Lest, therefore, you may have had the goodness to reserve places for me, I think it right to trouble you with this, that you may make one or two people un-expectedly happy from among those thousands whom un-avoidably you must make miserable. Truly this is a very



bad Compliment that I must pay you, but it is a very just one, Namely, that you can never appear for a quarter of an hour, much less in a principal Character, upon the Stage, without making a hundred people unhappy for one that you delight. I beg my very best respects to M<sup>rs</sup> Garrick & that youll believe me to remain now, as at all times, with the strongest attachment & regard,

My Dear Sir,

Your most Obliged

& faithfull

& humble Servant

THOM<sup>s</sup> FITZMAURICE.

In the midst of all these harassments—by actors, partners, dramatists, and what not—Garrick got much pleasure from writing occasional verse, most of which, but by no means all, is printed in his *Poetical Works*. Besides copies of three or four of the verses already known,—notably a copy of the well-known lines to Peg Woffington which has a stanza not before printed and other verbal differences,—the Leigh Collection contains five poems not published before.

The lines to Peg Woffington are given in the Leigh MS. as follows:<sup>1</sup>

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<sup>1</sup> For the usual version of this see *Life of Garrick*, Fitzgerald, I, 60, or *Poetical Works*, II, 365. The additional fourth stanza here is the chief difference. A note at the bottom of the sheet in an unknown hand dates the MS. "June, 1745."



## LETTERS OF

If Truth can fix thy wav'ring Heart,  
 Let Damon Urge his Claim ;  
 He feels the Passion void of Art,  
 A Pure, & constant flame.

Though Sighing Swains their Torments tell,  
 Their worthless Love contemn,  
 They only prize the Beauteous Shell  
 But slight the inward Gem.

Possession cures the wounded Heart,  
 Destroys the transient Fire,  
 But when the Mind receives the Dart,  
 Enjoyment Whets Desire.

The Senses in Y<sup>r</sup> Charms enjoy  
 A Sweet but short Repast,  
 But oh, Y<sup>r</sup>. Mind can never cloy  
 The Soul's eternal Feast !

By Time your beauty will decay,  
 Y<sup>r</sup> Mind improves with Years ;  
 As when the Blossomes fade away,  
 The Rip'ning Fruit appears.

May Heav'n & Sylvia grant my Suit,  
 And bless each future hour,  
 That Damon who can taste the fruit  
 May Gather Evry Flow'r.

In the *Poetical Works* are two sets of verses, one called Garrick's *Answer* to the other, an invitation by Chatham to Garrick as the



“immortal spirit of the stage,  
Great nature’s proxy, glass of every age,”

to visit him at his country seat in Devonshire, Mt. Edgecumbe.<sup>1</sup> Garrick’s lines were, however, written first, then, apparently, Chatham’s;<sup>2</sup> and finally, it would seem, the verses now printed for the first time.

TO LORD CHATHAM COMING INTO  
DEVONSHIRE.

Pass to Mount Edgecumbe, Chatham, there you ’ll find,  
A Place well suited to y<sup>r</sup> Mighty Mind !  
O’er Hills & Vales & Seas, the lordly Land,  
With boundless View exerts supreme Command,  
Whether in stormy Majesty It tower’s !  
Or charms the Soul w<sup>th</sup> Pleasure’s calmer Pow’rs [,]  
All from below to Its Superior Heights,  
Look up with Awe, with Wonder, & delight !

On the same sheet are four lines of epigram contrasting this visit to Mt. Edgecumbe with a visit of Garrick to Warwick Castle in 1768. He had been pressed to pass a week *en famille* at the Castle, but when he went he was “shown the curiosities like a common traveller, treated with chocolate, and dismissed directly.”

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<sup>1</sup> *Poetical Works of David Garrick*, II, 525–26.

<sup>2</sup> A copy of the *Poetical Works* now belonging to the editor of these letters, but once the property of the late Justin Winsor, who at one time planned to write a life of Garrick, bears this correction in Mr. Winsor’s hand.



'T is true, as they say, that to Death from our birth  
 Good, & Evil are ballanc'd to Mortals on Earth,  
 For the debt that was due from y<sup>e</sup> Castle of Warwick  
 With Int'rest is paid by *Mount Edgcumbe* to Garrick.

Garrick seems to have been given to writing lines on pictures of himself, and one set is to Lord Mansfield, who was among the earliest of his distinguished friends.

UPON LORD MANSFIELD DESIRING MY  
 PICTURE.

My greedy Ear when vain, & young,  
 Devour'd the plaudits of y<sup>e</sup> throng :  
 When the Same Coin to those was paid,  
 Whom *Nature's Journeyman had made*,  
 My Judgment rip'ning with my Years,  
 My heart gave way to doubts, & fears,  
 Till He who asking grants a favor,  
*Mansfield*, has fix'd me Vain for Ever !  
*Mansfield*, whose censure or whose praise,  
*That of whole Theatres outweighs* :  
 By ev'ry mark of favor grac'd,  
 I, in Fame's temple shall be plac'd !  
 Superior Minds from Death retrieve  
 A favor'd Name, & bid it live ;  
 Great Merit stands alone, but small  
 Will with its Patron rise or fall.  
 'T is not a proof of Tully's power,  
 That *Roscius* has surviv'd this hour,  
 The Play'r tho not to Tully known,  
 Had liv'd by Merits of his own ;











But what must be *our* Tully's claim,  
Whose favor gives to *Garrick* Fame?<sup>1</sup>

In the autumn of 1766, apparently, Garrick sent M. Favart, of the Théâtre Français, his picture, for on the ninth of January, 1767, Favart acknowledged the gift, writing, in part, as follows:<sup>2</sup>

“ À propos, si je ne vous savois pas indulgent, je croirois que vous êtes fâché contre moi, pour ne vous avoir pas encore remercié du présent que vous m’avez fait; c’est un des plus agréables que j’aye jamais reçus. Voici l’épigraphe que j’ai mise au bas de portrait de nôtre cher Garrick.

#### PLURES IN UNO.

Les vers suivans expriment ma pensée.  
En lui seul on voit plusieurs hommes.  
Lui seul nous offre les tableaux  
De mille et mille originaux,  
Tant des siècles passés que du siècle où nous sommes.  
Les ridicules, les erreurs  
Sont tracés d’après eux par ce Peintre fidèle,  
Mais pour représenter l’honnête homme et ses moeurs,  
Il n’a pas besoin de modèle.

En recevant ce charmant portrait, je vous avouerai qu’il m’a fallu quelques momens pour en démêler la

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<sup>1</sup> This is signed “Garrick” in pencil. The signature is probably not authentic.

<sup>2</sup> *Private Correspondence*, II, 502.



ressemblance, et mon incertitude a donné lieu à ces autres vers.

Est-ce toi, cher Garrick? et l'art de la peinture  
 Offre-t'-il à mes yeux le Roscius Anglois?  
 Tu changes à ton gré de forme et de figure;  
 Mais ton coeur ne change jamais.  
 Si l'artiste eût pû rendre avec des traits de flamme  
 L'amitié, la franchise, et l'amour du bienfait,  
 Esprit, goût, sentimens, genie . . . enfin ton âme,  
 J'aurois reconnu ton portrait."

Some signed verses in the Leigh Collection are evidently Garrick's reply to these compliments from Favart.

#### VOILA MES VERS.

The Picture Friendship sent, to Friendship due,  
 May not the critick Eye, with rapture strike;  
 But this, FAVART, thy partial fondness drew,  
 Not vanity will whisper it is like.

But why for *Me* thy choicest Colours blend?  
 The first of Actors, best of Mortals paint?  
 Let Fancy sleep, & Judgment place thy friend,  
 Far from a Genius, further from a Saint.

I feel the danger of thy Syren Art,  
 Struck with a Pride till now I never knew;  
 Sooth not the folly of a Mind and heart,  
 Which boast no Merit but the Love of you.

The reverse of the sheet containing these lines shows the following French version, signed D G., —with this



postscript, “N. B. Notre ami La Place peut vous donner une traduction excellente. Faite-lui mille Complimens pour moi.”

Si dans mon Portrait cher favart  
Ton Esprit suspendu chercha la ressemblance,  
Penses-tu que celui qu’a dessiné ton Art,  
Doit, pour l’exactitude avoir la preference.

Ton aveugle amitié, des plus belles couleurs  
Peint le Meilleur des Coeurs, le premier des Acteurs,  
Chasse une Illusion qui m’est trop favorable,  
Vois ton Ami d’un Oeil plus sain :  
Il est loin d’être un genie admirable,  
Plus loin encore d’être un Saint.

Je sens trop le danger de ton Art Enchanteur,  
Tu portes dans mon Ame un Orgeuil seducteur,  
Mais ma Vanité raisonnable  
Me montre le seul point en quoy Je suis louable,  
C’est d’aimer tes talents et d’estimer ton Coeur.

On the last page of the sheets containing the next set of verses is this message to the Duke de Nivernois, who was on very friendly terms with Garrick when Ambassador Plenipotentiary to England in 1763 to negotiate conditions of peace in the Seven Years’ War: “If the Duke of Nivernois has the pleasure of knowing M<sup>r</sup>. Horace Walpole, M<sup>r</sup>. Garrick will take it as a great favour, if his Grace would shew the Ode to Him, as he promis’d a friend of M<sup>r</sup>. Walpole to send it to him at



Paris''—The verses are in behalf of Alexander Schomberg, brother of the lifelong friend of Garrick, Dr. Schomberg. He seems to have been a somewhat devil-may-care person. The lines were written before September, 1767, for on the fourth of that month Charles Townshend died.

DAVID GARRICK  
TO  
THE RIGHT HON<sup>BLE</sup> CHARLES TOWNSHEND  
IN BEHALF OF CAPTAIN SCHOMBERG.

1.

If true that as the Wit is great,  
The Mem'ry's in proportion small;  
Ask Him, or Her, the first You meet,  
They'll swear that You have none at all.

2.

This fact premis'd, — shall I once doubt,  
Again to urge my former suit?  
A thousand Grains are blown about,  
For one that happily takes root.

3.

Imagination like the Wind,  
Lest not the seeds of kindness rest;  
But tho they're scatter'd from your mind,  
They fall, & settle in Your breast.











4.

To humble tasks your heart will bend,  
To feel neglected Worth submit,  
And there will Schomberg find a friend,  
Benevolent, in spite of Wit.

5.

But how for one so wild provide,  
For one so helpless what relief?  
O Sooth his Mis'ry thro' his pride,  
And raise him to an Indian Chief!

6.

Send Him where oft he fought, & bled,  
Again to cross th' Atlantic Sea;  
To Tomahawk, and Wampum bred,  
He's more than half a Cherokee!

7.

Make him the Tyrant of ■ fort;  
He'll Ask no more of You, & fate;—  
Surrounded by his Scalping Court,  
What Monarch would be half so great!

8.

'T is there his Genius will surprise,  
Create Love, awe, & Veneration!  
In England lost, He there may rise,  
The *Townshend* of a savage Nation!



It is certainly remarkable that a collection made originally solely for purposes of extra-illustrating should contain so little of unimportance, and even more remarkable that so small a collection as that of Mr. Leigh—some seventy-five manuscripts—should rectify certain impressions about Garrick's relations with Lady Burlington; throw light on the earlier part of his friendship with John Hoadley; reveal a friendship of his last days the closeness of which has hitherto been unsuspected—that with Miss Cadogan; go far to justify his treatment of Home's *Douglas*; prove that he was really thinking seriously in 1765 of withdrawing from the stage; and in more than one instance so fill gaps in the *Private Correspondence* as to make letters printed therein much clearer and more significant. Above all, as a set, the Leigh Collection shows how perfectly the lines apply to Garrick of the “god of his idolatry,” Shakespeare:

“ I never yet saw man,  
How wise, how noble, young, how rarely featur'd,  
But Spleen would spell him backward.”











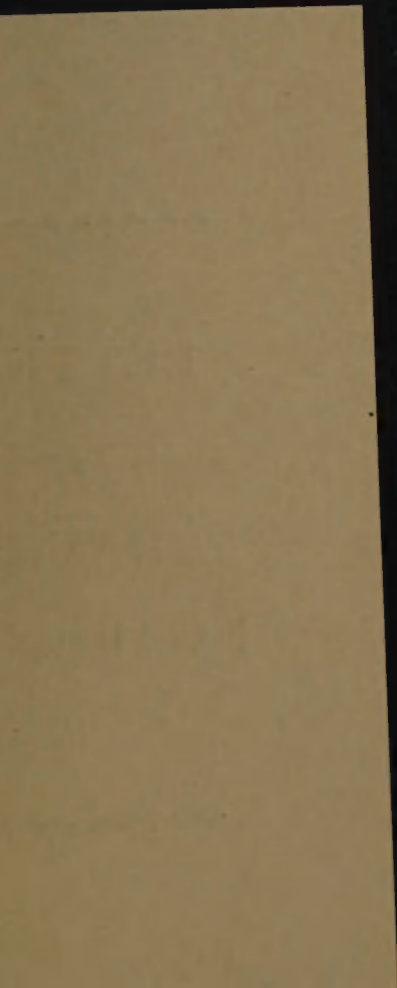
















LETTERS  
OF  
DAVID  
GARRICK





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